

THE IDEAL HOME

MRS EUSTACE MILES

Saint Pancras Public Libraries.

CAMDEN TOWN BRANCH
10, CAMDEN STREET

The Lending Library is open from 10 a.m. until 9 p.m. every weekday, except Wednesday, when it closes at 1 p.m.

The time allowed for reading each work issued, whether one volume or more, is fourteen days. For any book not returned within that period, a fine of one penny for the first week or portion of a week, and twopence for each succeeding week or portion of a week, is charged.

In cases of infectious disease, books must NOT be returned to the Library, but must be delivered either to the Sanitary Authorities at the time of their call, or to the Disinfecting Station, Public Health Annex, 67-71 Prospect Terrace, Gray's Inn Road, W.C.1. Tel. 8567—open from 9 a.m. until 5 p.m., Monday to Friday; Saturday, 9 a.m. until 12 noon.

No book can be issued unless the reader's ticket is presented or a book returned. No book can be exchanged on the day on which it was issued.

Changes of address of readers or of their sponsors must be notified within one week of such change.

Readers leaving the Borough or ceasing to use the Libraries are required to return their tickets to the Librarian, otherwise they will be held responsible for all liabilities incurred.

Readers are required to keep the books clean, to refrain from turning down the leaves, or making pencil or other marks upon them. They must take the earliest

opportunity to return books in good condition, or if damaged by accident or injury done by them, or if they are lost, or if they are damaged by wet weather they are held responsible for their transit to and from the Library.

LEEDS UNIVERSITY LIBRARY
Special Collections

3812) H & S Ltd.

Cookery Camden

A MIL



30106022790017

London Borough of Camden

Swiss Cottage Library
88 Avenue Road
LONDON
NW3 3HA

Tel: 01-278 4444

Extensions:

Book Renewals 3021

Lending Library 3012

reserve stock.

This book is due for return on or before the date stamped below. The period of loan can be extended if the book is not reserved (please ask for details of renewal facilities).

Fines are charged on overdue books

Lending Library hours: Mon-Fri 9.30-8 Sat 9.30-5

BY THE SAME AUTHOR

LIFE'S ORCHESTRA

LIFE'S COLOURS

THE CRY OF THE ANIMALS AND BIRDS
TO THEIR HUMAN FRIENDS

THE CRY OF THE DESOLATE

THE NEW ROAD

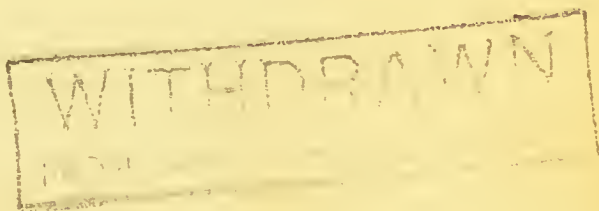
FROM SHADOW INTO SUNSHINE

THE IDEAL HOME AND ITS PROBLEMS

BY

MRS EUSTACE MILES

(HALLIE KILLICK)



"The foundations of national glory are set in the HOMES of the people. They will only remain unshaken while the family life of our race and nation is strong, simple, and pure."

From a speech by H. M. KING GEORGE V., July 1910

METHUEN & CO. LTD.
36 ESSEX STREET W.C.
LONDON

18662

ACCESSION D A1345 75	TITLE P.
DATE 18 Sept 29	LI 640.45 75
SUBJECT AF	CLASS
SELLER	BOOK
PRICE	DATE

x 643 x 641 x 647.2
x 613.514 613.77
x 177.7
(analy)

First Published in 1911

ISSUE RECORD		
DATE	NO.	
18 Sept 29	40	
18 Sept 29	15	B
18 Sept 29	56	B

METROPOLITAN JOINT RESERVE
(St. Pancras Public Libraries)
Book Number.....829.....

T400500

DEDICATED TO
EUSTACE MILES
MY BELOVED HUSBAND AND
FELLOW-WORKER



Digitized by the Internet Archive
in 2015 with funding from
Jisc and Wellcome Library

<https://archive.org/details/b21537781>

PREFACE

SO many books have been written about home that the natural question is: Can we serve any useful purpose by adding yet another to this number?

I think that most certainly we can. Most women could write at least one good book on home, or could supply materials for such a book, which would be readable and interesting. For it would call out their individuality as no other topic could. On other topics perhaps we tend to be unbalanced or neurotic: for instance, when we discuss sex, or the suffrage question; or it may be that on other subjects we tend to be unduly sentimental or romantic. But the majority of us could write on home with balance and common-sense; it is in a very special sense our own topic.

And that is just the book I have set out to write now. It does not matter to me that there are other books. This is *my* book, in which I want to record, in a permanent form, my thoughts and ideals in connection with home.

Very varied experiences, and much reading and reflection about these problems, have helped me to make up this book, and it now goes out to my friends, not in a dry form as a treatise on housecraft, but as a "gossipy" book on the warmer subject of "home."

It gives a woman's musings over the old ways and the new, in which she and her sisters may bring true restfulness, comfort, and life into the "Englishman's Home."

I thought it would be interesting to my readers if I added to this Introduction two articles written by my husband and myself when we were first married, when we were making rules for our own home life, and for our little household in a small flat.

We have tried as far as possible to carry out these rules; at any rate they were our ideals, and still are, only in our busy outside lives we are not able to keep to them as entirely as we should if we lived the stay-at-home lives that many husbands and wives and families are forced to live.

No home can be a perfect one unless it is started by the "home builders" having ideals with which to build it from. In this book I have incorporated, by special request, and by kind permission of their editors, many articles that first appeared in such

well-known papers and magazines as *The Daily Mail*, *Daily Express*, *Country Home*, *Pearson's Weekly*, *Christian Commonwealth*, *Healthward Ho!* *Evening News*, *National Health*, *Home Words*, etc.

I have also quoted largely from other writers on the all-important subject of home.

It is a subject near and dear to every woman's heart, for there are many problems yet unsolved. Perhaps this book will help to solve a few more. I hope it may. And I hope, too, that it will help people to realise that each home is a kingdom in miniature, in which there are kings and queens to rule, and subjects to be ruled well and wisely by them, that wise laws have to be made, both for the government and health of this kingdom of home. It is a kingdom in which there need be no wars, no battles, if only those who are the rulers rule well and wisely, and are looked up to, respected, and trusted by their "subjects" and their fellow-workers.

HALLIE EUSTACE MILES

CONTENTS

	PAGE
PREFACE	vii
INTRODUCTION	xv

PART I

THE ARRANGEMENT OF THE HOME

CHAPTER

I. WHAT IS HOME?	3
II. HOME LIFE	7
III. HOUSE OR FLAT?	11
IV. FURNISHING	17
V. LABOUR-SAVING INVENTIONS	27
VI. THE CHOICE OF COLOURS	32
VII. THE GUEST-CHAMBER	38
VIII. SCREENS	44

643

PART II

DAILY LIFE AND WORK

IX. STANDARD OF LIVING	51
X. FOOD AND FOOD VALUES	56

641

CHAPTER	PAGE
XI. THE PROBLEM OF MEATLESS MEALS . . .	62
XII. CLEANLINESS AND HYGIENE . . .	68
XIII. TRUE AND FALSE ECONOMIES . . .	75
XIV. SHOPPING	80

PART III

SERVANTS AND LADY HELPS

647 2 XV. THE SERVANT PROBLEM . . .	87
XVI. THE ARRANGEMENT OF WORK . . .	93
XVII. HOW TO TREAT OUR SERVANTS . . .	99
XVIII. LADY HELPS	103
XIX. THE CURSE OF HOUSEHOLD EXTRA- GANCE	105
XX. SERVANTS AND "UNEMPLOYED" WOMEN	113
XXI. DOES HOUSECRAFT MEAN HOME-MAKING?	120
XXII. THE REAL MEANING OF WOMANHOOD .	125

PART IV

HEALTH IN THE HOME

613 51 XXIII. GOOD HEALTH AND GOOD SPIRITS .	133
XXIV. SLEEP	140
XXV. REST	146

CONTENTS

xiii

CHAPTER	PAGE
XXVI. QUIETNESS	152
XXVII. THE BEGINNING OF THE DAY . . .	156
XXVIII. THE EARLY-RISING CURE	161
XXIX. HOME PHYSICAL CULTURE	166
XXX. DEPORTMENT, OR THE INDESCRIBABLE SOMETHING	173
XXXI. THE USE OF FASTING	181
XXXII. THE EVENING MEAL	185

PART V

THE HOLIDAYS

XXXIII. HOLIDAYS. Part I.	191	6.13 ' 77
XXXIV. HOLIDAYS. Part II.—Holiday Meals .	194	
XXXV. HOLIDAYS. Part III.—Clothes for the Holidays	196	
XXXVI. HOLIDAYS. Part IV.—Reading for the Holidays	198	
XXXVII. THE SEEING EYE	201	
XXXVIII. AFTER THE HOLIDAYS. Part I.—Our Memory Pictures	206	
XXXIX. AFTER THE HOLIDAYS. Part II.— Our Horizons	211	

PART VI

HOME IDEALS

CHAPTER	PAGE
XL. MONOTONY	219
XLI. THE BUILDING OF THE HOME . . .	223
XLII. THE INSIDE OF THE HOME . . .	229
XLIII. THE LOST ART OF CONVERSING . .	233
XLIV. INDIVIDUALITY IN HOME LIFE AND WORK	240
XLV. RELIGION IN HOUSEHOLD WORK . .	244
XLVI. RHYTHM IN THE HOME	248
XLVII. THE SCENERY OF HOME LIFE. Part I. —Our Everyday Surroundings . . .	251
XLVIII. THE SCENERY OF HOME LIFE. Part II. —Our Personal Appearance . . .	256
XLIX. "THE COMMON TASK"	262

“Two birds within one nest ;
Two hearts within one breast ;
Two spirits in one fair,
Firm league of love and prayer
Together bound for aye, together blest.”

DORA GREENWELL

RULES FOR OUR HOUSEHOLD

TWO ARTICLES BY MR AND MRS EUSTACE MILES
(*Soon after their marriage*)

(*Reprinted, by kind permission, from “The Daily Mail,”
18th May 1906*)

No. I

HAVING recently married, I am learning daily how I ought *not* to have regulated my household. Enjoying greater comfort and eating more food than I used to as a bachelor in London, I find the expenses of my flat reduced by more than half! It is natural, then, that I should say a word on that important factor in the house—the woman.

The woman should relieve the man as much as possible of the domestic mechanism. She should also guide him tactfully by her wonderful instinct and keep him from acting rashly, or not acting at all. It follows that a man should confide in the woman and consult her; he should realise that by

telling her of his troubles and difficulties he is worrying her far less than he would by hiding these things from her. He must not be afraid of lowering himself in her eyes by confessing that he is in some strait; she will like him more, and help him more, if he trusts her. I wish that boys were taught how to regard women in this light—at first their mother, or sisters, then other women; this would lead to less secretiveness and fewer disasters.

The man on his side, when he is at home, should relieve the woman of some of the domestic work, even if he only prepares the salads or winds the clocks!

But neither the man nor the woman should do for the servants what the servants are paid to do for the master and mistress. The mistress should be able to perform every single detail of household work herself. But if she is constantly depriving the servants of their duties (which are part of their daily moral food) she is a bad mistress. The successful managers are those who can do the work for themselves, but delegate it to others whom they supervise. The servants need not be bullied and sweated. They need not be spoken to rudely and angrily. For the authority of managers ultimately depends not on terrorism but on justice.

It has been our plan to select as our servants—or, we should prefer to say, as our fellow-workers—those who like to know the reason of things, and who will work because they like the work and trust us. Reluctant servants are no good to us. We want ser-

vants who will love their work and think about it, and make useful suggestions.

Without pampering our servants, we try to arrange for their health. We tell them a little about food, and gradually we find them taking to our meatless diet by choice.

In every house, when possible, the kitchen should be the best lighted and ventilated room. This care for servants is, obviously, good policy as well as sheer duty. It does not interfere, we find, with their implicit obedience. When the servants see us "playing the game" in our dealings with them, they have to do the same in their dealings with us, or else they have to go.

But it is rather about the food and health of the household that I am expected to write.

As to the food, a knowledge of food values, of food preparation and cookery, of food preservation, is absolutely essential to success. The head of the household and the servants must know what foods build and feed the body, how these should be prepared, and supplemented with a view to attractive taste and digestibility, how the foods and their remains should be kept and utilised.

For example, everyone in the house should realise what can be done with a lettuce; how, after it is washed, the inside can be used in a salad, the next layers can be cooked as a vegetable, and the outside layers put in the stock-pot. At the same time, everyone should realise that the lettuce is poor in body-building elements, and that, however refreshing and

cleansing, it is not a sustaining food. Everyone should realise what additions—say grated cheese, or cooked bean and parsley sandwiches—will make a well-balanced meal.

Besides, there should be some skill in preparing such simple drinks as barley-water, and “still lemonade.”

As to health, why are there not more clear rooms for exercise and play? The need of open windows, of baths, and “sanitation” generally has been insisted on *ad nauseam*. But the need of clear space for free movement has not. Instead, rooms are choked up with too many flimsy “ornaments,” and healthy action is only carried on at the risk of demolishing these.

Games in the home are not a waste of time. They feed a much-starved part of our nature. Therefore we must have space for games, or at least for exercise. For instance, I believe that, if the walls had more shelves, we should have twice the amount of floor space to skip in. In how many rooms can one now skip without havoc?

These are the main points that occur to me, excluding the most commonplace rules which appear in every book on household management.

EUSTACE MILES

18th May 1906

"An ear that waits to catch
A hand upon the latch ;
A step that hastens its sweet rest to win,
A world of care without,
A world of strife shut out,
A world of love shut in."

DORA GREENWELL

RULES FOR OUR HOUSEHOLD

No. II

THE word "home" is essentially an English one. No other language has such a comprehensive one.

It means—or ought to mean—the place where one can be most happy, most at one's ease, where the worries and troubles of life are easiest to bear ; the place to which all look forward as "the haven where they would be." When we speak of being "at home" with a person or "at home" in a house, it means that we are feeling quite at our ease with them and quite comfortable ; in fact, "homey."

"Home" has nothing to do with wealth, or rank, or locality. It has entirely to do with the individuality and personal influence and mutual relationship of those who live in the house.

By the very arrangement of the rooms, the furniture, the flowers, the pictures, the manner of the

servants, by the way the meals are served, by the actual food itself, by the habits of the household, by the indescribable everything, one can tell the character and personality of those in control.

The whole work of the household depends largely on the magnetism, so to speak, of those who are over the household. If there is no master mind directing the unseen details, there is, to that extent, disorganisation and waste "below stairs." The heads should have such a personal influence over their staff that even if they are unable to look individually into the various items of the menage, yet the servants feel the presence of their master and mistress with them all the day, making it impossible for them to infringe the rules of the house.

Nowadays, when economy is becoming a science, it is no longer thought "mean" to save in all the little things, which in the end lead to the big things.

The servants should be taken into our confidence; they should be told the reason for everything—for instance, the reason why there is hardly anything that need be thrown away.

If the dustbins of some households were examined, what revelations they would contain. Some poor families could be kept on what is thrown away there. I have often seen half loaves of bread and many other proofs of waste among ashes and refuse.

In our School of Cookery we teach what can be done with even the outside leaves and tops of vegetables. The "new cookery" shows us how to

avoid wasting the odds and ends that now disappear into the dustbin and fire.

But this must be wisely explained. Employees are so often told what to do or what not to do—but are not told the reason *why*!

If our servants are in understanding sympathy with our household schemes, it affects the whole atmosphere of the home. When we are away, they then represent us faithfully.

There should be a spirit of comradeship right through a household, all members working for one cause, the cause of health, economy, and kindness; and these three words spell home, happiness, and success.

Of course every house must have its worries, troubles, and anxieties, and, alas! its bills. But these things should be kept as much in the background as possible. When the husband comes back from a hard day's work he should not be immediately greeted with the home petty troubles. Charles Kingsley never allowed a worry to be talked of at meal-time. We all know that, if a disturbing subject is spoken of while we are eating, our food seems to do us no good. It becomes like a hard lump which cannot be swallowed. That lump is the worry!

Then our rooms should only speak of peace and rest. The appearance of a room can produce restful feelings. I think that there should be certain favourite rooms in every house, in which we do not talk over troubles and anxieties; for the actual air gets laden with our thoughts, and we can raise or

lower the mental atmosphere by the thoughts we think. I believe that if two people in a house persistently refused to worry, it would affect the whole mental atmosphere of the home! *And those two people should be the husband and wife.*

One of the songs that will live for ever is "Home, sweet Home." It is the "touch of Nature" that "makes the whole world kin." It is sung and felt in the cottage and the palace, and is a note that reaches the sailors at sea and the soldiers in foreign lands. The memories of home last as long as life lasts.

And if the spirit of order, sympathy, and kindness rules every household—then each home can become a "home, sweet home."

HALLIE EUSTACE MILES

18th May 1906

THE IDEAL HOME

PART I

THE ARRANGEMENT OF THE HOME

THE IDEAL HOME

CHAPTER I

WHAT IS HOME?

"There's no place like home,
Home, sweet home."

SO far I have never seen a definition of home that has seemed to me quite satisfactory. A great mistake has been made in supposing that home is a mere place depending on externals. A typical dictionary definition is: "One's own house or abode; a house or dwelling in which one habitually lives; the residence of the family to which one belongs."

Then there is Ruskin's definition of home; that is hardly satisfactory either: "This is the true nature of home. It is the place of peace, the shelter, not only from injury, but from all terror, doubt, and division."

This would make home too much of an oasis, from which so many things that interest us would be excluded. It does not allow at all for the modern sharing of interests between husband and wife, and perhaps children also. It almost excludes mental

activity and practical discussion ; it does not speak of comradeship and intellectual equality.

Home is neither simply a locality nor simply a place of restfulness. Home is the expression of individuality also. It is the expression of the home instinct in the woman, who (as a German mystic says) "is ever out of her passing experiences building and adorning the parts of a many-roomed abode for herself, not only as an expansion of the body, but as an expansion of the soul."

Home is above everything else the house (of rooms, or even a single room) in which the individuality of the woman as wife, or mother, or sister, finds expression. Some such relationship within the house is necessary. A mere housekeeper cannot make a home in the widest sense.

The complete home must moreover contain a masculine element, men or boys, and the most ordinary type of home has children, though there can be true homes without children.

Marriage is not necessary to form a home. A sister may set up a home for a brother ; an aunt can set up a home for nephews and nieces ; but the home of two women, excluding all men and boys, does not express a complete home to us, any more than two female birds in a nest can express all that a nest means to us.

The union of the two sexes under one roof (or in one nest) is our ideal of a family home. But I have known sweet, restful homes with only one or two women living together, which expressed the atmosphere of homeliness, because they themselves had

once lived in a family home, and knew all that home ought to mean. For home means rest and companionship above all.

In connection with the home there should be, through the division of labour, plenty of scope for the individuality of the man as well as the woman. As Otis Mason says: "Division of labour began with the invention of fire-making, and it was a division of labour based upon sex. The woman stayed by the fire to keep it alight, while the man went to the field or the forest for game. The woman by the fireside became the burden-bearer, the basket-maker, the weaver, potter, agriculturist, domesticator of animals: in a word, the inventor of all the peaceful arts of life." We see that the woman by the fireside in those early days meant "home," and by keeping alive the sacred flame of the spirit of home she is still "keeping the fire alight."

Now, however, besides being burden-bearer (as I fear she still often is), she has many other spheres of duty as well.

But the home instinct, and the woman's work in the home, even in the days of long ago, is proved beyond all doubt. And this instinct has developed by stages that we can trace in history, and it has become that which is the very mainstay of our civilisation. For home is the germ of our Anglo-Saxon civilisation, the one thing that helps our social progress—that is to say, the home is the best test of the progress of a nation or people. It brings out what individualism on the one hand, and socialism on the other hand, never can bring out.

The individuality of the home is not always apparent on the surface. When we see a row of a hundred little houses all gloomily alike, our first idea is that all these houses are absolutely uniform, like buttons turned out by machinery, but when we examine more closely into the houses we find enormous differences. The difference does not show simply in the architecture of houses, because we are dependent on the architect for that, but it is shown in the colouring, the arrangement of rooms, the decoration, the flowers, and by a thousand other signs which show that, in spite of all the repressing influences of modern life, there is something *from within* which comes out when it is allowed a little scope (although its scope may only be within the four walls of a little bride's house) and when it is working for someone else besides the selfish self.

CHAPTER II

HOME LIFE

"Unless husband and wife are intimately associated in some common work outside the home, they have so very little in common that they can share.

"Separate interests and ambitions, minds moving on different planes—all this tends to make strangers of those who have to pass their lives together, hampered continually by the false sentiment which makes it the right of the one to command and the duty of the other to obey."—MONA CAIRD

IN early times the home was, as it were, a city in miniature. It has been shown by learned writers that the Greek home developed by degrees into representing the Greek city state, for the early home comprised in a primitive form almost everything that the city comprises now.

In a later chapter I shall show more fully that the first radical changes in the home were when home industries were taken out of it : for example, baking, jam-making, weaving, spinning, dressmaking, and so forth. And as civilisation progresses, we may expect to find less and less left of the home work done by those belonging to the household, and more and more handed over to machinery, or to workers outside the home.

Housework is becoming less creative ; it is becoming more and more a series of the weekly

turning out of rooms, of the yearly spring cleaning, and renewings, of fixed meals and clearings away, and washings up! More and more is left to the servants to do. This is the modern tendency, instead of, as of old, the whole household combining together to do their own cooking, cleaning, service, and so forth. Now the general up-to-date opinion is that a great deal of this work in the home should be abolished. Thus Mona Caird says: "It will be seen that the married woman who devotes her time and her life to her household is exactly in the position of the old days of slavery, in as much as her working in the home does not procure her independence. She is a working partner in a firm in whose profits she has no share. Her share is only in the labour, yet her husband imagines that he is supporting her." Now a man who maintains his home has, as a rule, to do so outside his home, in a wider sphere. It is best it should be so.

It should be equally good for the woman sometimes to go outside the home sphere for change of scene and ideas, for no human life nowadays can find full mental and bodily exercise in the narrow precincts of the home. Both man and woman need it to rest in, and to work from, but not to stay in all day, or all the year round.

It is the monotony of home life that has done so much harm to the ideals of home life.

Some people think that "home life" is the cause of quarrels between husband and wife. They say that the different range of vision in the occupations of the home, and the outside occupations of the

world, makes it impossible for them (husband and wife) to see things from the same point of view. It may be that the constant misunderstanding between the home-bred woman and the town-bred man lies here.

But my own idea is that, if a woman is to live a satisfactory home life, if she and her husband are to be comrades, she must go through in her own person, not only the home training—and learn all the duties of a household—but she should also share in some of the changes and advances which civilisation has made in the “wide, wide world.”

There is no doubt that woman will eventually lead a more outside and active public life, but at present it is not all women who are ready for the public life that a man now lives; no woman is ready for the *outside* work of the world until she has first been through the *inside* work of the home: that work which so many modern writers call “domestic drudgery.”

I have myself been through the inner workings of family home life, and I say with all my heart, “Blessed be drudgery,” for without it I could never have helped my husband as I have in his business life, as well as in his wider world work.

My advice would be that every woman should have domestic service as the basis of her education, and that she should begin it as early as possible. She should learn to perform all the household duties, such as cooking and cleaning (including a little laundry work), in fact, all that we expect our servants to do; for even in these things her individuality will

begin to show itself. She should be able to say about every "common" household task, "*I will show you how to do it*"; then, and not till then, will she be able to look after servants, and servants will be able to look up to her; and not till then will she be ready and able, if this is desirable, to go in for the broader and wider side of life, whether it be political or scholastic, or in some other sphere.

When the woman starts too early upon the more public life (the life that used to be confined almost entirely to men) she is nearly certain to break up the home life, or to deprive it of its best features.

The "peace" of which Ruskin speaks is not perhaps always in the home of the woman who has done nothing but domestic drudgery. For then she cannot so well understand or help her husband's work.

It is most likely to be in the home of the woman who understands and excels in her own work first, and then understands and sympathises in the more public outside life of her husband or brothers, and then perhaps enters into it herself.

I think, too, that though the education of boys may be largely through games and school life, their education should continue during the holidays at home; games and school life need not be neglected, but home training as well is absolutely essential.

With such a training for both boys and girls (first the domestic in all its aspects, then the wider life in some of its aspects) there should be comradeship and inspiration, as well as comfort and economy.

CHAPTER III

HOUSE OR FLAT?

“One can make the house a palace of sham, or he can make it a home—‘a refuge.’”—MARK TWAIN

NOT many years ago women would have been horrified at the idea of a home in a flat. Indeed, the idea was unthinkable!

To-day it is quite thinkable and possible, partly because the work done in the home has been lessened, and so many improved facilities and conveniences, such as gas ranges and electric light, have been brought into the home.

Whatever may be said of the country home (and even in the country and seaside the flat is becoming popular) the town houses seem to have become decidedly unpopular. There may be a reaction, but early in 1909 one of the daily papers gave most interesting statistics to show how town homes were being deserted in favour of town flats and country homes. In London alone there were said to be seventy thousand empty houses!

And the practice of buying a house has also been going out of fashion. The effect of this upon the home is obvious, since those who have bought a house are more likely to regard it as a home than those who have merely hired a house. For how

much more we always cherish what is our very own than what we have to share with others !

Nowadays, wherever it is possible, families live in the country, or at the seaside, at any rate when the children are young ; then nearer to the town as the children grow up. People do not care to risk buying a house, and they can seldom afford to do so. They find it cheaper and more convenient to rent one.

Besides, neighbourhoods change so rapidly, some properties deteriorating in value, fashionable life receding and leaving certain localities high and dry. Most striking here is the change from east to west, the tendency being for the fashionable world to migrate westward.

The question as to whether the house is better than the flat must be decided largely by whether there are children or not ; also what the tastes and occupations of the different members of the family are. So many things must be taken into consideration before one decides to live in a flat. Personally I do not recommend it for large families. As to the children, there can be scarcely any doubt : flat life is objectionable.

To begin with, the flat is likely to have little or no garden. Perhaps there may be a large piece of garden common to many flats, but in it the children have little freedom, and cannot have their own tiny gardens and treasures. A public garden is scarcely a garden at all.

The lack of healthy exercise, the lack of contact with nature, are likely to bring about a cramped and

restricted feeling, and an artificial childhood, until the play spirit is almost crushed out of the little ones.

Think of the matter of stairs alone. What a lot of good it does to children to have to run up and down stairs! In the flat all is literally on the flat, and I think very often people become "flat" in them too!

The ideal home for children is the house, and this house should be, if possible, in the country. It is easier to-day, this life for children in a country home, because there are much better schools in the country than there used to be.

For the village schoolmaster is no longer an ignorant tyrant! He is now become quite the equal of the town schoolmaster.

But for children the contact with nature is important: perhaps *the* most important point of all. It is not merely the open air, and the opportunities for healthy exercise, or even the sight and the knowledge of animals, but it is the whole atmosphere of the country; it is the colour, the natural growth of everything, and the natural decay. It is the lessons of the birds and flowers; as Keble said, "The birds and flowerets round us preach," and if the children do not study these lessons when they are young, and their minds are receptive, they are unlikely to be interested in them later on in life, when the rush and stir begins. One of the saddest things is for a human being not to be interested in country life, and not to know the language that Nature speaks, and the lessons that she teaches.

It is vitally important for children to handle and to

get to know these things for themselves. The very basis of life, and of our literature and art, is through our country life. How much our language owes to the symbolism of the tools of the agriculturist and the gardener; the symbolism of the flowers, and wheat and harvest! How much architecture owes to nature, and to the green aisles formed by the stately overarching trees of the woods and forests!

Such things also help to form our senses; they develop sight and smell and taste and touch; they develop poise and quietness and faith.

They are the natural groundworks of life. Not to know such things in childhood is to lose much. There is always a period in childhood which is the best possible period for the learning of three things pre-eminently—play, domestic service (which children love), and Nature.

As the children grow up and finish their schooling, and find openings in offices or workshops in the city, the family may migrate back to town.

It may or may not be able to keep some little foothold in the country. It may have a cottage there at a tiny rent, or it may rely on week-end visits. This present-day week-end plan leaves us free to go now here, and now there, all over the homeland, or to go now and then to the Continent. But it is always the sweet memories of the country home and the garden, that the children will remember longest.

There are some points in favour of the migration to the city, such as the saving in fares, the saving in the price of clothes and many other necessities, but

above all, the intellectual stimulus. The young ones come into contact and into competition with other young ones, and wit is sharpened against wit.

As to the locality, the size and situation of the house, much depends on the income, the size of the family, and so forth. But the matter of rent is one that depends on some very important considerations.

Mrs Mandell Creighton says: "About thirty years ago it used to be reckoned in middle-class families that the rent should be about one-seventh of the income. Now rent has gone up, and it is generally about one-fifth."

Where there are no children, there is a far wider choice of locality, and that must of course depend upon individual tastes. For some people are fond of gardening, of country walks, of country scenes, of country quiet, of certain sports.

Others are fond of reading and libraries, of dances and theatres, or the bustle of town life, though they may like an occasional holiday in the country; those would naturally choose their home in the city.

Others will combine the two homes, having their chief home in the town, and, as suggested above, a week-end retreat in the country, or at the seaside. This is a very simple plan for a man and wife without family, or for a brother and sister. In the case of a large family, the week-end retreat, if it is to be adequately used, sometimes becomes rather a serious expense, because of the train fares, etc., and the upkeep of two establishments. But if people can afford it, it is well worth the expense.

Where there are no children the question of house

versus flat is one of taste, and undoubtedly the tendency of the present day is towards flats.

In a flat a woman is likely to find more freedom, which means time for other things, and she can still have the home atmosphere, which means so much to us all!

CHAPTER IV

FURNISHING

"Everything that a dwelling contains is bathed in the ether of personality. . . . What an abyss between one room and another room! Here, all is dead, indifferent, commonplace. . . . There, one breathes in animation, a contagious joy in life. The visitor hears repeated in countless fashions: 'Whoever you are, guest of an hour, I wish you well, peace be with you.'"—CHARLES WAGNER ("The Simple Life")

IT is often by mistakes we learn what to avoid in the future (at least so we have always been taught), but I think it is just as important to learn from the experience and mistakes of others. A few hints may be of value, for I *have* learnt not only by my own mistakes, but also from the experience and mistakes of others!

When you are entering or taking a house, be sure that the chimneys do not smoke. By examining the walls and ceilings you will have some clue (that is, if the house has been occupied before), for they will tell their own tale!

Insist upon your chimneys being swept and your house being properly cleaned, repainted and repaired, *before* you take it. You will not find the owner very ready to do this for you after you are in the house, but in order to let his house he will willingly agree to do all you ask him to do!

The same thing applies to the windows and doors (the sash cords, the handles, and so forth), and the kitchen range, the oven, the hot water arrangements and the bath pipes. Make a special point that all these things shall be in excellent repair *before* you take them over.

The old proverb, "Start with a clean slate, and write your own story upon it," applies to nearly everything in life, especially houses. Do not saddle yourself with a number of inconveniences, but have everything spick and span, and everything in good working order, at the start.

If your house faces north, then remedy this as far as possible by light papers and light paint. Though you may not like the very white paint, you will find the modified or creamy white a good colour to rely on. It seems almost as if, with the progress of the mental life, there was a progress also in the colour scheme of houses. We need all the light we can get, for we all need the "light cure" as well as the "colour cure." Therefore choose colours that do not absorb the light, but that rather increase it, or throw it back. Have the rooms as bright, and yet as warm and cosy-looking as possible.

This does not mean that there must not be one quiet and "soothing" room; I think every house should have its peace room, in which no worry is allowed to enter. I mean that the house as a whole must be cheerful, just as your face as a whole must be cheerful, though sometimes there may lurk a little sadness somewhere on it, just as the clouds sometimes hide the sunshine from our view.

With regard to furnishing, the modern tendency is not to over-furnish at the start; for at first you do not quite know how your house is going to turn out, or how it will suit you; and so you had better not commit yourself to anything too definite at first.

You must regard the home as a living and growing thing, not as a hard-and-fast and set thing. That is the great mistake which people make—they see bricks and mortar, wood and metal, and they think that this is all! It is “all” as far as the architect and builder are concerned, but it is left for *you* to put individuality into the house; you alone can make it live and grow. You must begin in a tentative way, and must be prepared to alter, according as the first efforts are successful or not.

You should be content to begin first on a small scale, and incompletely; then gradually add to the furniture and utensils as occasion and experience demand.

In a flat this is imperative; otherwise you will soon be crowded out. In a flat you must not have a complete outfit; you must have vacancies for new ideas, new furniture, new utensils, etc.

So at the start be simple. Do not let your belongings own you! This is one of the most striking features of middle-class (and indeed of upper-class and lower-class) life: that the people let their furniture own them; they have presents from relations; there are all sorts of unnecessary encumbrances which are called ornaments; these fill and at last absolutely paralyse and dominate the room. You must keep your room clear for your own purposes;

you must not be the slave of the paraphernalia which others have given you. This is a hard saying, but a sound one. It is *you* who have to live with your surroundings—not those friends who have kindly given you presents which seem to hit you every time you look at them!

Then again do not, because one of the gifts has been an expensive piece of furniture, let this gift set the standard for all that you buy.

There are many people who have an expensive piece of furniture given them, and then think that they must buy everything else to match it! I am sure that having everything to match is a great mistake. I think variety is much more restful, for anything is preferable to sameness and monotony in a house or room.

It is best to get a good and diversified colour scheme for your carpet and rugs and linoleum, your draperies, your wall-papers, and so forth. You will find it an excellent plan to have different coloured rooms. When you feel depressed, the pink or red room will cheer you; when you feel irritable, the blue or green room will calm you. This applies to the whole scheme of the rooms; for if you had only one colour prevailing through all the rooms you would only have one of your many moods provided for! But if you had *several* rooms with different colour schemes you would be prepared against every mental emergency.

I am sure it is best to buy as good furniture (tables, chairs, wardrobes, etc.) as possible, and to buy these things with a view to their lasting. When

you visit the shop, say to yourself: "I want something that will last, and that I shall not get tired of; for I shall have to live with it for a great number of hours, and days and weeks, perhaps years. I also want something that other people will like to live with."

The furnishing customs of other nations, as well as of other classes, are very suggestive and helpful, and a few quotations from different people who have written about different classes and different nations, and their ideas of furnishing, may be useful and interesting.

For instance, Mrs Alfred Sidgwick says of the poor in Germany:

"They have very few pieces of furniture, and these few will stand the wear and tear. They prefer a clean painted floor to a dusty carpet, and they are so poor that they have no pence to spend on plush photograph frames."

Of the middle class in Germany she notes the extreme tidiness of their rooms—magazines, periodicals, etc., always packed away in a cupboard behind closed doors; chairs, cushions and ornaments in their exact place; and the thorough orderliness of everything.

It is interesting to note how the peculiarities of different nations and classes and individuals come out in furniture and methods of furnishing and equipment, and even in the arrangement of flowers. Mrs Sidgwick continues:

"In a German drawing-room, if there are cut

flowers, they are not arranged as they are here. On ceremonial occasions and anniversaries great quantities of flowers are presented, but they are mostly wired and probably arranged in a fanciful shape. The favourite shape changes with the season, and the fashion of the moment. . . . On ordinary occasions market bunches are put into water—as an English cottager puts his flowers, level and tightly packed. . . . Flowers are now considered ‘correct’ in Germany by wealthy people, but you do not find them here, there and everywhere, whether people are wealthy or not, as you do in England. This is partly because there are so few private gardens. . . . They are proud of their window gardening in Berlin, but I think London windows in June are gayer. Nurserymen attend to the renewal of plants; the owners have only to keep them watered.”

But I do not at all like this idea of too orderly arrangement of furniture, ornaments, etc. (especially flowers with wire holders); I always think that wiring flowers is like murdering them. There should be no formality about Nature, or the sweet flowers. Have you ever seen the approach to a German garden, which is made in some parts of Germany with woodwork? It strikes you as very orderly and methodical the first time you see it, but you soon become thoroughly tired of it. There can be far too much method in the arrangement of flowers and other things, just as there can be in the arrangement of daily life. If we watch how the flowers grow, we shall then know how to arrange them.

Mrs Sidgwick also compares the heating of the German homes with our own open English fireplaces :

“I suppose everyone in England understands that our open fireplaces are almost unknown in Germany. They have enclosed stoves of iron, or porcelain; there is no gathering round the hearth. You sit about the room as you would in summer, for it is evenly heated. All the poetry and beauty of the fire are wanting; you have nothing but an atmosphere that will be comfortable or asphyxiating, according to the taste of your hostess.”

This system of house heating is also adopted in the United States and Canada. I am not sure that I like this methodical plan of heating in rooms. I know it produces less dirt and more all-round heat, with less expense, and less work for the servant. On the other hand, there is lacking the cosy element of home, for the fireside and the glowing fire in the winter is the centre or focus (the old word “focus” meant a hearth) of every room in every English home; so in the German home there is something which the Germans lack, which we in England fortunately possess.

The English fireside may be more expensive, it may involve much labour, but I am sure it is worth while.

The German method is apt to be rather too stereotyped. It may produce an excellent average, but it cannot reach our tender and romantic ideas of *home*. As someone has written: “If there is a purely

undiluted delight in this world, it is in the commencement and expanding of a home, depending on the energy and industry of its master and the skill and wisdom of his wife."

In this home that I am trying to describe, things are added slowly. Slowly the blank spaces are filled up in the right way. There is no hard-and-fast plan to be conformed to ; there is adaptation all the time.

For just as the birds find a source of joy and pride in the building and "wreathing" of their nests (and we know they are "house-furnishing" by the joy of their songs), so their skill and patience can teach us that we must not hurry over "building" the *inside* of our homes. Homes must "grow," as everything else in nature does.

In furnishing you must be on the look out for labour-saving devices. In houses where there is much wear and tear, the mistress or housekeeper should frequently visit the best shops, and be keen to notice improvements in household utensils or articles of furniture, and to introduce these into the home.

Labour-saving devices are always being invented, and it is well to keep up to date in these things, for much work and time may be saved in this way, and in the end, through the help that these labour-saving devices give, one can do with fewer servants.

Then in furnishing the home there must be orderliness of method. You should clean everything, including the windows, before you lay the carpet. You should polish the woodwork before you wax

the floor. Otherwise you will have to do work again and again. You ought to arrange so that each employee does his or her work without interrupting any other work.

When you are going away from a room or house temporarily, leave it as clean and orderly as you possibly can. Have all the pipes, stoves, chimneys, etc., cleaned. Do not leave the cleaning to the time when you get back.

Not one Englishwoman in ten thousand is trained as to how to buy household things. Here is a little piece of training suggested by someone: "Go through a great furniture store with your notebook in your hand. Only buy things of real value, things that you really need or can economically use. Do not buy things simply because others have bought similar things. When you visit a shop, have in your mind's eye an empty room. Then imagine that you have to furnish it. You will be amazed at the number of things offered for sale which are absolutely of no use whatsoever."

Remember that "*use*" has a wide sense. If a thing makes you happy it is useful. Do not buy simply for use in a narrow sense. Do not reject an ornament merely because it is called an ornament; if it will make you feel more healthy and contented to have it in your room, it may be well worth while to buy it. I have several things that are of no "practical" use to me whatever, but when I look at them they seem to do me good!

In order to succeed in furnishing, you must study each department of furnishing in turn. And in

studying each department of furniture in turn you must study not only the heating and lighting separately, but also the ideals and characters of the different rooms. For the dining-room you may like to have walls of a neutral tint with drapery that you can alter according to the season—a warm colour in winter, a cool colour in summer.

The dining-table in a small flat may be of an oval shape, for you will not have many guests. In a larger house you may find an oblong or square table better.

This is just an instance of how you must adapt your furniture to your conditions, and not pledge yourself to any hard-and-fast rules.

CHAPTER V

LABOUR-SAVING INVENTIONS

"Society is the grandmother of Humanity through her daughters the Inventions,"—C. J. WEBER

THERE are now so many ingenious labour-saving contrivances for the home that I am afraid they are making woman, as a home worker, somewhat lazy! There are the gas stoves and the model kitchen ranges which have rendered cooking so simple and cleanly. Then there are the different labour-saving vessels and utensils, such as the double cooker (that may be left to simmer for hours unwatched); the mechanical egg-whisk, the mincing and milling machines, the automatic dish-washer, and the interchangeable sieve. All these have lessened considerably the amount of hard work that was formerly done in the kitchen and scullery.

In other parts of the house, there is the sewing machine, which has taken so much of the drudgery of needlework out of woman's hands; the linoleum on the floor, that has lessened her household scrubbing and sweeping; the folding-up beds and rest-chairs, and screens, that enable her to add a room to her house when it pleases her.

In addition to these, factories and workshops have been built expressly for the purpose of making

many things that were formerly made in the home, and these factories are now able to supply woman with many things so cheaply that it is hardly worth her while to make them at home as she used to do in the "good old days." The natural result of all this is that woman, as a home worker, has become lazy.

I fear there is not much doubt about it. Let us take cooking alone. Consider the number of ready-cooked foods on the market. Why is this? Is it not because women are inclined to grudge the time that they formerly spent in cooking them?

The baker came first and took bread-making out of the home, so that home-made bread is now rarely to be found. Then the biscuit-maker and the cake-maker came along and supplied biscuits and cake cheaper than most women could make them. Then, later, some ingenious person hit upon the idea of making and supplying oatmeal, rice, and barley partly cooked, and another provided ready-made toast in the shape of rusks.

The same kind of thing happened with respect to jam. At one time every housewife made her own jam, but now she is learning to depend more and more upon the jam manufacturer. It is the same with pickles—they are so cheap that a woman cannot be bothered to make them.

A few years ago there was always to be found home-made wine and home-brewed ale in every home and country cottage. But now ginger beer powders, bottled lemonade, syrups, and doctored beer can be bought so cheaply that the old-fashioned and wholesome drinks have almost ceased to exist.

It is also a fact that less needlework has been done in the home since the sewing machine was introduced. The household and personal linen, which our grandmothers used to take such a pride in, and made with their own hands, is now generally bought ready made. And yet what a womanly and graceful occupation needlework can be! I agree most thoroughly with those who have suggested that needlework is a nerve cure.

But I go even further than that, for I believe it is an alleviator, if not a cure, in times of greatest sorrow. I know of a case in which a girl had been most cruelly jilted, and she was plunged into a state of absolute despair—seeing no hope in the present or the future. There was no comfort for her. All the usual platitudes were said to her, such as, “There is a silver lining to every cloud,” and “Some day she would know it was all for the best,” etc., but nothing helped her. One day a practical suggestion was offered that she should make herself a new dress.

Patterns and fashion books were sent for. Suddenly everything was transformed; the talk centred on clothes and needlework instead of on the trouble; the strain became less, and the cloud lifted. The girl got interested in her work; her thoughts went in a new direction; her fingers worked with them.

The “new dress” was the turning-point. I have also seen, in cases of sorrow through death, that the sad conventional (so called) “necessity” of having to think of mourning clothes, and perhaps of “doing up”

all the black garments available in the house, has checked the first overwhelming grief, and made life seem a little more normal and natural again.

It is the entire change of thought and the occupation for our fingers that acts as a tonic, and works a nerve cure. When the mind is enduring a great strain it is often the little things that relieve the tension and steady the nerves.

When my father was much oppressed with worries he used to mend his quill pens! I hope that in the near future boys, as well as girls, will be taught the soothing art of needlework. I have for a long time been a pioneer of the "sewing cure," and I will gladly continue to be so.

I fear the slackness nowadays of woman as a home worker and needle worker is a sad fact. Whether one ought to lament this or not is another matter. Against the growing laziness of woman within the home it is only fair to put the increased activity of woman in every branch of outside work.

Modern inventions have taken the old home industries away from her, and women have followed these industries to the factory. It has simplified and lessened woman's labour within the home, and the skill and ability that would have gone a few years ago to the management and the handiwork of the old-fashioned home is now generally devoted to a wider work outside the home, perhaps in a big business.

Men often lament the increasing competition of women. But surely no man need regret that, thanks largely to modern machinery, woman is less a slave

to the drudgery of household work, and has more leisure for the more womanly art of true and restful home-making, and she also has more leisure for helping in the wider work of the world outside the home.

CHAPTER VI

THE CHOICE OF COLOURS

"The influence of colour on life and health is so subtle that it cannot be described; it steals into our natures as light does. How brightly we begin our day if the colours that first greet our eyes on awakening are of the right hue, harmonies to soothe or cheer us as the case may be! We do not say in actual words, 'That colour seems to help me,' or 'That colour is so loud that it irritates me,' but we feel the influence for comfort or discomfort." —HALLIE KILLICK (Mrs Eustace Miles) in "Life's Colours"

WITH regard to the colours of rooms, the New York Art School not long ago called attention to the want of care in the choice of colours. The words are worth quoting:

"Men and women are living in the midst of colour conditions that distract and enervate them.

"Intemperance in the use of colours is as bad as intemperance in drink. Colour plays an important part in our lives by affecting us through sight."

The influences of colour are perhaps even more noticeable in the bedroom than in the dining and sitting rooms, and this rather extreme announcement may yet be of very great value in a choice of colours in the bedroom and boudoir.

I think that the following quotations may explain the good and bad results of colours, for "yellows and reds and their allied colours always excite the nerves

of passion, violence, and warmth. Greens and blues calm and soothe the mind."

Nervous prostration and hysteria may be induced by living in rooms that over-stimulate the nerves. The following describes a boudoir rightly and wrongly furnished.

The evil effects of rooms that are papered in too bright colours and loaded with bric-à-brac were shown in a remarkable instance. The owner of the boudoir was a wealthy woman who spent a good deal of her time in this room, which was chiefly furnished in bright gilt, red, and blue. The paper was ornamented with great garlands of flowers, the carpet was bright blue with white water-lilies and red sweetpeas woven in it, mirrors and pictures covered the walls, and bric-à-brac and bronzes were arranged on every table.

It was found that the nervous prostration from which the owner suffered was due to this faulty combination of colours. The room was re-papered in plain soft sage-green, with a carpet that matched the paper. A brass bedstead with perfectly straight lines replaced the ornate one, and the new furniture, also made in straight lines, was in mahogany. The curtains were green, and the woodwork and ceiling were painted white with a suggestion of green, and all the pictures and bric-à-brac were moved away.

In one month's time the owner, who had been pronounced an invalid for life, was restored to health, and her nervous prostration had disappeared!

"Many people become hysterical through living in rooms completely furnished and papered in red.

But it does not follow that red and orange shades should *never* be used at all. In cold, rainy, and disagreeable weather a room papered in red creates an air of warmth and cosiness, and drives away the dreariness of spirits that often accompanies bad weather.

“The rule should be that stimulating colours must be used advisedly. Do not paper sunny rooms with fiery red, or cover the bedroom walls with intricate floral designs, or fill studies with bright colours and bric-à-brac.”

The effects of colours are perhaps even more noticed (or rather felt) in the bedroom than in the dining and sitting rooms. This must be remembered especially in the choice of colours for the bedroom and the boudoir.

Let all the furniture be shaped so that it is easy to clean, so that it is useful, or at least not useless and not harmful. It almost seems as if certain people had chosen beds and chairs with a view to their providing the maximum of painful angles and the minimum of comfort and ease.

Let the furniture be pleasing to the eye; and let there be nothing that is an eyesore.

Good pictures are worth while, but it is better to have no pictures at all than to have bad pictures. Pictures are with us always, and if they hurt or irritate us they are hurting and irritating us constantly.

Do not neglect any part of the house or any room in the house, for all have to be lived in and used, and all are of equal importance. Therefore, furnish your kitchen well. You need not furnish it elaborately to

start with, but do not be stingy here. That is false economy. Let the kitchen be one of the brightest rooms in the house, and if you have a good cook, the result of the cheerful colouring will appear in the cookery, and also in her temper!

The house itself is at first a bare skeleton; its purpose is to *express the woman who occupies it*.

You are to be judged by your house, by the back windows as well as by the front windows, by the kitchen as well as by the dining and drawing room, by the inside of the cupboard as well as by the appearance of the table. Therefore realise the importance of *little things* and of thoroughness.

While you must be careful in your choice of ordinary furniture, of carpets, tables, chairs, and so forth, you must be particularly careful with everything that is on the same level with your eyes as you stand or sit. This is one of the reasons why the choice of pictures is of the supremest importance.

If I were given my choice between a bare room and a badly furnished room with glaring or dull colours and unnecessary articles of ornament, I should choose the bare room, because then I could add all my pet ideals to it; and if I were given an extra pound or two to spend I think I should spend it on a little bookcase by my bedside for my favourite books.

Whenever you are choosing something for the room, choose it remembering that you will have to live with it always, or else you will have to put it away and waste it. If only people selected their

furniture and their colours from this point of view, they would have very little to regret.

Then with regard to lighting. You must go through the question from every aspect. Shall you use candles or oil-lamps, or gas, or incandescent gas, or electricity?

Remember that a badly lighted room looks dismal and affects your spirits. Try to get good lighting at the least cost. Which is the best lighting?

Of course electric light will give you the whitest light, and necessitate the smallest amount of cleaning of the ceiling, etc., and with softly shading lights would probably not injure the eyes more than gas. What you need is a perfectly steady light, of not too brilliant kind. A glaring and a jumping light is almost as bad for the eyes as a dim or sombre light.

I suppose that the old-fashioned candle is best for the eyes. Candles always remind me of old-fashioned conveyances; they do not go so fast, but they do not wear you out so fast either.

There are plenty of places and houses where one can have neither gas nor electric light, and then there is nothing for it but to use candles or oil lamps.

If you use lamps, trim them and fill them in the daylight. Keep them scrupulously clean. Soak your wicks in vinegar and let them dry before you use them, and then they will burn without smoking. Lamps need *not* smell, and need not smoke if they are properly trimmed and wiped. A handful of crushed up paper is one of the best things to wipe a lamp or oil stove with.

When you are carrying a lamp, turn it down low, and hold it to one side of you at about the level of your shoulder. This will give you a clear view in front and, in case the lamp should break, will keep you away from the oil.

I think that the lighting of a house is of the greatest importance. Through the lighting, almost more than through anything else, one can read the character of the presiding spirit over the home. For instance, a light over or by the side of the bed—a light over or by the side of the looking-glass—with a little writing-table near enough to benefit by that light—instantly tells you that the woman ruling over that house has a kind, considerate, and sympathetic nature, and that she does unto others as she would be done by!

In fact, this is the message that every room one enters should convey.

CHAPTER VII

THE GUEST-CHAMBER

"To receive anyone as our guest is to be responsible for his happiness during the whole time he is under our roof."—
BRILLAT SAVARIN

THIS quotation means, above all, a keen interest in, and anticipation of, our guest's needs and wishes. We have to think of his individuality; we have to try to recall any special whims and fancies we may have heard him express. Perhaps we may even have to alter the arrangement of the furniture in the guest-chamber in order to make it what our friend would wish; but the very alteration in the room puts new life and individuality into it.

When I prepare my guest-chamber, I have before me a distinct mental picture, not only of my guest's person, but of his personality, which, after all, is the most important part of him. I may have to remember that he does not like the tick of a clock in his room, or that I must not have too strong a light coming in at the window in the morning, because he cannot stand the morning light; so I have a removable dark blind that can be placed over the window every night, to be taken down in the morning. Thus my guest does not wake in the morning with tired eyes, nor does he say to me, in answer to my inquiries as to how he slept, "The

light woke me *so* early." On the contrary, he says, "How did you know I always had a dark blind in my room to keep out the early light?" Then I tell him that he had once mentioned to me this whim of his.

Tact, insight, and womanly intuition are all-important in a hostess. If we have to ask visitors what they wish or require, we have not yet reached the ideal of the word "hostess." For visitors generally want to give no trouble, and will often disguise their whims or wishes by saying that their room is perfect, and that nothing is lacking in it, when all the time they are longing for an arm-chair in which to have a quiet read and rest, or for a table at which to write their letters, or for a scrap-basket into which to throw their odds and ends. A visitor has to accept what is given to him without comment, and the hostess should foresee and forestall her guest's requirements.

Before I married I used to pay a good many visits; every summer I started forth on what I called my "circuit." It is chiefly from these visits that I have gained my experiences of guest-rooms. I did not find that the comfort of the rooms, as a rule, had anything to do with the actual amount of friendship existing between my hostess and me; it had more to do with her intuitions and instincts as to what would give rest and comfort to the room that for a short time would be my little kingdom and sanctuary. Sometimes, maybe, I had a room with a lovely view from the window, but no easy-chair which I could draw up to it so as to rest my body as

well as my eyes whilst I was feasting on the view. Or, perhaps, I could not write my letters at the conventional writing-table downstairs, with talking going on around me, so I would write them by preference in my bedroom; but very often I have searched in vain for the writing-table in my room, and have had to use the toilet-table *faute de mieux*. I have terrible memories of upsetting my travelling ink-pot over the spotless toilet-cover and feeling in deep disgrace all the rest of my visit. Another thing I often lacked in these guest-rooms was a scrap-basket; in consequence I had to do violation to my own principles and to throw my torn-up letters into the fireplace because there was no other place in which to put them.

But I have other and happier memories of rooms in which there was absolutely nothing lacking, where I have been able to feel an atmosphere of rest and home from the moment I entered them. I can recall happy visits and ideal guest-chambers, where I have been able to escape from the whirl and rush of a house-party to the quiet little kingdom of my own room; and where I have been able to rest on my sofa, to read or sit in my arm-chair (if in the summer) at the open window, alone with nature; or, in the winter, by a glowing fire; or to write letters at the writing-table provided for me. And then, refreshed and invigorated by the quietness, I could go downstairs and once more join in the interests and occupations of the house-party.

It is not an elaborate bedroom that we need; it is "homeliness, comfort, and individuality." Each room

is a silent witness to the thoughtfulness of the hostess, for it has its own silent language and unwritten testimony as to the character and intuition of the one who has "made ready" the guest-chamber.

It is a mistake to have a room too uniformly furnished. Some people imagine that "a bedroom suite" is all that is required for a bedroom; but variety is needed too. It should be possible to change constantly the arrangement of the room according to the requirements and individuality of the guest who occupies it.

If possible have a bed-table for the early morning tea. This table should be raised above the bed-clothes and above the person who is having tea, so that the discomfort of a heavy tray balanced on the lap is avoided. There should be a cosy little sofa, and a small writing-table. On the table an inkstand and blotter, and at the side of it the all-important scrap-basket (without which no room is complete). The toilet-table on one side of the window, so that all the light and air enters the room, and the green trees outside (if there are any) would be always visible. The chair should be of the right height for the writing-table.

On one side of the bed there should be a table with interesting books; also some shelves to put small comforts on. An almanac hanging on to the bedpost for reference is very convenient.

I always give my visitors biscuits in their room, as very often in a strange bed people do not sleep well, and eating a biscuit in the middle of the night is both "grateful and comforting," and may induce

CHAPTER VIII

SCREENS

"The holy of holies itself, called the *Salon bleu* by virtue of its colour scheme, was a spacious apartment. . . . The chamber was divided up by screens to facilitate the formation of intimate and confidential groups, so that on first entering it was somewhat difficult to see the number of guests actually present.

"In the innermost alcove lay Madame Rambouillet herself, receiving two or three among the most honoured."—FRANK HAMEL ("Famous French Salons")

A MORE general use of screens would add greatly to the comfort of our homes. The average middle-class home seldom has more than one, which is usually to be found in the drawing-room, standing across a corner, or in summer near the open window, and in winter near the door, cutting off the draught, or perhaps near the fire, making a cosy corner of warmth and privacy.

These are generally the sole purposes served by the screen, except, of course, that in illness it is carried out of the drawing-room into the bedroom, to shelter the patient from the draught.

I want to suggest wider uses to which the screen might be put in our homes. How often, for instance, do girls in large families complain of want of privacy in their bedroom! They have perhaps to share a room and a bed with a sister, and are thereby de-

prived of those few precious moments of quiet thought and reading so dear to most of us just before we go to bed.

Now a screen would provide a sanctuary for them to take refuge in. Any two girls, with sympathy for each other's feelings and wishes, would soon find their own special corner as sacred and private as a separate room ; it would be their "peace room," about which I spoke in Chapter IV.

This suggestion also applies to homes of families of limited means (and unlimited families !) where the husband or wife may not have the privilege of a private dressing-room. Here again the friendly screen comes in. For instance, most of us need a few simple exercises in the morning and evening, for breathing, extension, and relaxing, but few of us care to make an exhibition of ourselves in doing these, because the various positions are more or less ridiculous, even to the most sympathetic onlooker. There is a splendid rolling and kicking exercise which I defy anyone to do in public !

In the morning, then, the screen might be placed in a new position, giving each occupant of the room in turn as much space as possible, where, free from observation and criticism, each could follow out any instructions laid down in a simple course of physical exercises.

Later in the day the same screen might be set at a different angle, hiding the bed and washstand, thus turning the bedroom into a sitting-room, to which one could often invite a friend. This would be a far more sociable and interesting way of entertaining a

friend than having to talk in the general "sitting-room" downstairs, with everyone listening, and often criticising.

Another use for the screen is for a large family, where the general sitting-room is so often in disorder, and not "tidied up," because it is such a difficult matter to hit upon the right place for other people's knick-knacks. By placing a screen round the untidy corner you could make a simple change which would bring real rest to the eye and a harmonious sense of neatness and order to the mind—for to some an untidy room creates the same state of mental discord that false notes in music do to the ear.

But there is a still greater power which comes to us with the possession of screens—viz. the power of making a cosy corner for ourselves in any part of the home where it most pleases us to be; for we all have our favourite rooms and corners. It would only be necessary to choose the spot, and set down the screen, and the cosy corner created behind it would be at once our sanctum. It is such a comfort to feel that one can have this sweet privilege of adding a tiny room (a home within a home) whenever we feel disposed so to do.

We read, in "Famous French Salons," by Frank Hamel, that Madame Rambouillet had her "Salon bleu" divided up by screens, to aid the "formation of intimate and confidential groups, so that at first it was somewhat difficult to see the actual number of guests present." She had her own sacred alcove screened off, into which only two or three persons were admitted at a time. This corner was called

the "holy of holies." By having two or three screens in every home we could each have this "holy of holies" to rest in—or to hold converse in—or to "hide" ourselves in.

In the Green Salon of our restaurant one lady rents a "corner" to meet her friends in once a week. She has two screens, forming a tiny room. Inside the screened-off corner there is a little table with a vase of flowers, a writing-desk, two or three chairs, a box (which is covered over with an Oriental rug) forming a settee, and a square of artistic matting on the floor. It looks a miniature room, and she and her friends are just as private as if they were in their own home.

We must not forget the cottage homes, too, which are often badly in want of screens.

What a splendid gift it would be to the poor overworked mother who is struggling to bring up a family in two or three rooms!

The washing day would be robbed of some of its worst features if one corner of the living room could be screened off for meals in comfort. Nor need the Saturday night bath for the children be carried on any longer in the presence of the elder sons and daughters or chance visitors. This would be a distinct gain for decency, and so would also many other uses to which the screen might be put in the crowded bedrooms of the poor.

A screen is within the reach of every home, for it can be made quite easily with a slight wooden frame, covered with canvas.

A most interesting home occupation is to collect picture postcards of our favourite places and cover

the canvas with them. Or we can use the sweet pictures that are so often looked at and admired in magazines and illustrated papers, and then, alas! thrown away. These pictures we could paste on the canvas, and then varnish over to keep them clean.

One screen could be covered with our Christmas and New Year cards, and another with the photographs of those whom we love. Or the screen could be covered with cretonne or wall-paper of an artistic design.

In this way every screen would have its own atmosphere, and would be conveying its own messages and memories to us. The screen can create a "peace (or poise) room" for all those who want it, and cannot otherwise have it.

The screen in the home is what a sheepfold is to the sheep, for it can separate us from the outside world, and cut us off from the things that perhaps jar upon us and vex us. It is a refuge.

PART II

DAILY LIFE AND WORK

CHAPTER IX

STANDARD OF LIVING

"The common problem, yours, mine, everyone's,
Is, not to fancy what were fair in life
Provided it could be, but finding first,
What may be, then find how to make it fair
Up to our means."

ROBERT BROWNING

THE standard of living (at any rate in the home life) is a question of the greatest importance, and requires most careful consideration and attention. We must first decide what our standard is to be; we must decide how to spend our money so that it gives us the greatest and best results both in our own life and in the lives of others. Among these results we must not leave out our pleasures, for the right sort of pleasure is like a tonic—or like change of air—it refreshes us mentally and bodily, and braces us for our home life. We generally fix our standard of living from the customs and exigencies supposed to belong to the circle in which we move and live. For our standard of living will vary according to the class to which we belong, or wish to belong.

It includes absolute necessities for physical needs, conventional necessities, and luxuries. The three divisions are not altogether separate.

With regard to the absolute necessities, we must

not imagine that they are only the things needed to keep a man alive ; they are also the things needed to keep each member of the family healthy and efficient for his work. For in home life each member is a branch of the same tree, and as the sap permeates each branch and twig of a living tree, so does the life of each member of the home influence and affect each other member of that home, and so does each member help to keep the home, and those in it, happy and healthy—or the reverse.

There is a great variety of opinion as to what is necessary for life ; for instance with regard to food, it used to be popularly supposed that flesh food was necessary. It has been found by experience that in many cases flesh food is unnecessary.

But it is in the conventional necessities, especially in regard to food and drink, that such great waste goes on in all classes of English life, among the poor as well as among the moderately well-to-do, and the very rich.

For I believe that the poor spend proportionally more on conventional necessities than any other class do. Conventional necessities are not the things which are *necessary* for existence, or even for health or efficiency. They can often be dispensed with without even being missed. It has been said that half the consumption of the English upper classes is unnecessary.

The French people, for instance, have a higher standard at less cost. As W. L. George says : “We find economy exemplified by the French housewife ; in spite of the high price of food-stuffs

and household requisites, she maintains a standard of comfort that is unknown among the corresponding classes in Great Britain. . . . The fare far more pleasing and far more varied, far less heavy. This may account for the rarity of dyspepsia in France.”¹

In Germany the standard may be lower, but there is less waste all round. Mrs Alfred Sidgwick explains this by saying that first of all labour is cheaper; secondly, the standard of luxury, and even of comfort, is lower; thirdly (and this is the root of the matter), that the women are thriftier and more industrious than English women. She points out that where we have two servant maids, the German household has one; where we have six, the German household has two. And in a German household living on a small income, nothing is wasted, neither fuel nor food nor cleaning materials, nor even time.

It may be important to keep the standard high, since a certain amount of progress does depend on this.

It is curious that what we call “social progress” often means that luxuries have been changed into (supposed) necessities.

I am sure it is a mistake to spend much money on conventional food necessities. We could spend the same money more wisely on furniture, pictures, music, books, etc., or on travel; in other words, we could spend it on the cultured side of life. We could even spend it on cooking lessons! This plan of investing our spare money (if we have it) in what

¹ W. L. George, “France in the Twentieth Century.”

will raise the mind, rather than on what will tend to lower the body, and on what will be of lasting service to us rather than on what may *appear* to make more show, is a sound one. It is this alone that really raises the standard of life, and that will enrich us in the best way, even if it does not make us what the world calls rich.

The whole question of raising the standard is difficult. We must carefully consider what to avoid. As an American writer has said: "America's problem for the twentieth century is to reconcile the uplifting tendency of the struggle to better one's condition, with the degrading tendency of the struggle to *seem* richer than one really is." That is one of America's as well as England's problems; and another is to avoid the weakening effect of luxuries. How brave the *really* poor are, and how patient too! And it is the having had to do without luxuries that has strengthened their characters and made them often braver than those who are surrounded by the luxuries of life.

And yet if those same brave and patient poor were to be suddenly transplanted into a home of luxury—they would probably lose the moral strength that they had gained through their poverty.

I remember hearing of a young Socialist who gave up his army career to work amongst the very poor. He met an interesting young factory girl, who apparently entered into all his ideals. He married her, and hoped that although her surroundings were improved she would continue to live the simple life. But when the necessity for self-denial was

removed she demanded a servant to wait on her, and other (so-called) luxuries. She lay in bed, and refused to do any household work at all; she argued that she was now a "lady," and need not work! The sudden change from her former hard life to self-indulgence and luxurious laziness was so great that she went into a rapid consumption and died!

The solution certainly is to spend less on food luxuries and more on the uplifting and artistic sides of life, and a good piece of advice is given by E. M. Richards. She says: "For every dollar spent in the material wants of the household there should be a dollar put into the hands of the manager, for higher purposes." The result, she says, would be a revolution in living.

CHAPTER X

FOOD AND FOOD VALUES

"Give us this day our daily bread"—JESUS CHRIST

"We are beginning to look in earnest for the causes of wrong, or, on the other hand, for good physical and mental conditions in the seed we sow in the shape of the food we take into our bodies, for here, as in other aspects of life, as we sow, so we reap. As we sow stimulation we shall reap excitement and exhaustion, and want of nervous equilibrium; as we sow non-stimulation we shall reap the power to endure, and to think and act quietly and deliberately."—ALICE BRAITHWAITE ("The Starchy Foods in Health and in Sickness")

THE most important home work centres round the kitchen and the food. As Mr Buckmaster says: "One of the earliest prayers was to God for food. Probably half the human race is occupied in providing food. The bread which you saw on your table to-day was the result of the labour and rain and sunshine of thousands of years ago. In the lowest condition of civilisation, wherever man had advanced to making a fire, the earliest use of that fire was to cook his food."¹

Among the poor, quite fifty per cent. of the total income goes for food, and the amount is very much the same in Continental households. Prices may be slightly higher there, but the management is better, and the quality of the articles, especially sugar and

¹ J. C. Buckmaster, M.A.

coffee, is superior. In France, for instance, sugar costs almost double, coffee double, tea about treble, what they do in England.

But, on the other hand, the organisation and economy of a French household is so far superior to ours that the actual money spent on food is no higher than in England.

Stoves and utensils differ, as well as food. In my early housekeeping days in my father's house in the country, we had to depend chiefly on the coal range. The utensils were also few and simple, though solid and well kept. Now we have gas stoves (a wonderful convenience), and in some houses electric stoves, and all sorts of apparatus for hot water steaming, and cooking in different ways.

In looking at the German house we may think that too much attention is given to cooking, but we find that there is very little that exists in Germany merely for the sake of show. Almost everything has its practical value. There is more attention to cookery, also there is greater variety in the food; there are better flavours; there is more economy; and there is a far better equipment. There is a distinct saving, as Mrs Creighton says, in having the proper number of dishes, saucepans, spoons, etc. Women in England are too fond of small economies, and go on for years doing without things which would have cost only a trifle, and would have saved endless trouble and expense, loss and waste.

For instance, as Mrs Alfred Sidgwick points out: "Our fireplaces make dirt, extra work, and are extravagant. The German kitchen stoves are certainly

more practical and economical than ours, and I can never understand why we do not fetch a few over and try them. They are entirely enclosed, and much lower than ours. A Berlin kitchener has one fire that is lighted for a short time to roast a joint, and another using less fuel that heats water and does light cooking."

The French and American kitchens and utensils are probably ahead of the German in many respects. The French are very superior to us in their free use of earthenware. Of all materials for cooking, earthenware and aluminium are probably far the best, earthenware being among the cheapest, aluminium among the most expensive

The difference of opinion as to which are the best materials for vessels, utensils, etc., shows how unsettled the public are with regard to the cooking of their foods.

There is also a growing tendency towards the use of less flesh food.

Then there is a tendency towards a freer use of uncooked foods and of foods requiring very little preparation. We ourselves have a large number of recipes (which we will gladly send to readers) requiring only a few minutes for their preparation.

Thirdly, there is a tendency quite in the opposite direction, towards slow and careful cooking of certain things, especially vegetables and vegetable soups, and therefore a preference for stoves and utensils which favour slow cooking.

The subject of food values is also almost entirely

neglected in the general education of girls and boys and cooks.

Judging people by their actual lives, I should say that very few of them realise the value of a state of health and fitness! For to be healthy is one of the first duties of life. I think if kitchens and cooks were cleaner and healthier our food would do us more good; also judging people by their meals, and often by their cooks, I should say that very few of them realise the value of knowing that foods help us, not in proportion as they weigh a great deal, but in proportion as they are clean and have the right elements with which to build our bodies, and as they are free from other elements which clog our bodies and hinder their proper activity or rest.

It is no good to dogmatise too much about what to eat and what not to eat; for anyone who reflects quietly for a moment, looking forward to the ideal and judging the present in its light, must admit that the prohibitive is useless unless the reason is also given. To tell a child not to eat a poisonous berry, however fascinating it looks, without telling it *why* the berry is poisonous, and what berries and nuts the child could eat and thrive on, would be leaving out one of the most valuable parts of its education.

My husband and I have had a unique experience as food reformers. We have been in constant contact with meat-eaters. Most of those who come to the E. M. Restaurant in Chandos Street are meat-eaters at least for one of their daily meals. We do not find that the "prohibitive" plan carries us very far towards convincing these people.

We prefer the plan of substituting quietly the really valuable things. We then find that the desire for inferior and grosser foods gradually and naturally passes away. It is pushed out by "the expulsive power of a new affection"!

What we aim at is a régime of foods that are valuable, and by "valuable" I mean "body-building."

There are many meat-eaters who are repelled by the word "vegetarianism," and think that if they leave off meat they will be obliged to eat large masses of badly cooked vegetables and porridges and puddings. But these are not scientific foods at all—nor are they attractive foods. For among the first two or three "values" of foods we should put attractiveness. The foods should look nice, smell nice, taste nice. In the world, as it is to-day, a great part of the value of anything lies in its power of appealing to the human senses.

You will rarely find this attractiveness mentioned among food values in orthodox text-books of diet. You will find there abundance of information about proteids, fats, carbohydrates, and so on, but next to nothing about *attractiveness*!

In scientific meatless cookery it is possible for the dishes to have as nice a taste as the meat dishes, and for them to be quite as nourishing and sustaining; above all, these foods are not connected with the horrors of the cattle trade.

The matter of servants' food is also a very important one. Servants ought to be given the most nourishing, not the richest and heaviest food, to enable

them to work well and briskly. In many households the servants have three heavy meat meals a day. And then the mistress wonders why they are so sleepy and heavy over their work! All cheese dishes are nourishing, and nothing makes a better midday meal for servants, or for those who find it hard to pay their household bills, than good Cheddar cheese and salad, with perhaps the addition of hard-boiled eggs, and some light pudding or some fruit.

The servants who have tried this sort of midday meal are quite surprised to find how easy their afternoon work is to them afterwards, and how "unsleepy" it has made them feel.

I hope that, more and more, scientific cooking and the importance of food values, and the "reasons why" of these vital subjects, will be taught to girls and boys in their schools.

For should not "school" mean the school of life and the school of health and well-being—as well as the school of books?

And, in the school of life, food and health are the very grammar of our existence.

CHAPTER XI

THE PROBLEM OF MEATLESS MEALS

"Change of diet is as refreshing as a change of air."—SIR WILLIAM ROBERTS, M.D.

ORDINARY meat cooking is becoming more and more disagreeable to women of refinement and taste. There is something in the actual handling of raw flesh foods which affronts and wounds the better side of our nature. The friendly link between the animals and ourselves which we are conscious of in the presence of the living creatures, seems to be rudely broken when we are handling raw flesh food in the kitchen. Thus, much of the best amateur talent in cooking to-day is devoted to the preparation of sweet dishes and cakes, because in them there is nothing to jar with these finer instincts.

As the years go by, the real pleasure and interest of cooking will undoubtedly centre more and more in the preparation of scientific dishes which are absolutely fleshless. This, I think, is one of the strongest arguments for sensible food reform. For in non-flesh cookery the entrées and savouries are as free from coarseness in the making as the sweet dishes are.

Women of education and taste begin to see this

very clearly. They realise more clearly every day the opportunities for refined tasteful work in the kitchen, which the practice of meatless cookery opens up to them. Here is virtually a new and lucrative career for educated girls who like domestic work; for they are no longer shut out from the kitchen by the unpleasantness which was necessarily associated with the handling of raw flesh, as the flesh foods themselves are being rapidly excluded from the kitchen.

Non-flesh cookery also calls for more refinement and intelligence, and offers more scope for individuality and initiative. I have noticed with interest the subtle change that meatless cookery brings with it, not only in the actual cooking, but by visibly increasing the refinement of the one who is cooking these dainty dishes. The atmosphere is purer in more ways than one! And the range of the new and purer food-stuffs upon which we draw from our non-flesh dishes should be always extending. For with the introduction of new foods there is every opportunity for inventive individual skill and taste on the part of those who are interested in the art of making nourishing and refined meatless dishes.

The food reform movement never stands still or is satisfied with its present achievements. It is always forging ahead, discovering new possibilities in new foods which were previously unknown or neglected.

It is this continual experimenting with the new foods, and this reaching out after novel ways of serving the better-known food-stuffs, which gives

vitality to the food reform movement. We are always making new discoveries and anticipating, as it were, the unexpected. One finds that in the kitchen there is so much that is absorbingly interesting to learn on the subject of "what foods feed us, and how to cook them."

That is why the new scientific meatless cookery should appeal so strongly to the educated woman of refinement and taste. There is much scope for initiative in the noble work of showing what can be done to make the purer diets more attractive to the Great Public which as yet knows so little about sensible food reform. It is for this reason that I am urging educated, unemployed women to take up this scientific cookery as a means of earning a living. If women of position and education learn how to cook these pure foods, perhaps the ordinary cook in the ordinary kitchen will not despise them as she now does.

The old coarseness which kept so many girls from entering the kitchen is steadily but surely being abolished. The purer foods are coming in as substitutes for meat, and they are coming to stay as permanent substitutes. The hands of the clock of progress cannot be turned *back*!

In the last few years I have helped many girls to begin sound practical work along these lines.

For it is part of my woman's work to help in the cause of scientific food reform.

It is upon the cooks that the further extension of this movement depends, *and it is upon the cooks that the future health of the nation depends.* But the difficulty is to find the right men and women who

THE PROBLEM OF MEATLESS MEALS 65

can cook these non-flesh foods creditably, and serve them with true refinement and taste.

One of the usual arguments against food reform is that the food is tasteless, dull, and unattractive. I regret to say that in many cases this is too true. It is therefore all-important for beginners and experimenters in meatless cookery to learn *first* how to cook meatless meals in the best way possible, and how to provide a lunch or dinner that will attract the conventional meat-eater!

For it is of no use to try to reform people until we have ourselves learnt how to attract beginners, and how to reform our own meals, and our own cooks.

We have a school of cookery at the E. M. Restaurant to which comes first the mistress, who wishes to master thoroughly the principles of food values, and of producing dainty meatless dishes; she then sends her cook to learn it too. We also have bachelor, men pupils, who are tired of the attempts and failures of the ordinary cook to serve attractive, digestible meatless dishes, and so prefer to do their own cookery. One of our pupils was a country clergyman, who first gave a meatless supper to his parishioners, and then started a course of lessons amongst them, with himself as teacher and cook. He was a splendid cook, too! He turned everything to account that grew in his garden, and taught the villagers how to do the same with their little gardens and plots of ground.

In preparing a meatless menu it is a delightful advantage to have, if possible, fresh-grown vegetables, salads, and fruits.

Fresh garden vegetables should be cooked rather plainly, for one of the greatest arts in the cookery of vegetables is to bring out the full, rich flavour of each individual vegetable by slow, careful cooking. This should be done in a double pan cooker, or earthenware casserole, in which the vegetables are cooked by hot air in their own juices, with some butter, and no water added, so that all their precious salts and flavours can be retained and served with them, instead of being thrown down the sink by the cook or scullery maid!

The consistency of meatless dishes is of great importance. They must not be "sloppy," nor "stodgy," but should be firm enough to be eaten with a knife and fork, as at a normal meal.

We all know what a difference it makes to serve meat dishes hot and quickly, but this applies even more to non-meat dishes. Vegetable soups, egg and cheese entrées, and vegetables cooked in butter, should be sent to table quite hot and freshly cooked, or they are never so nice, or so digestible.

In a meatless menu the usual order, as in a meat menu, can still be followed—namely, *hors d'œuvre*, soup, then the body-building entrée (such as eggs, nuts or special proprietary food, or cheese, instead of the joint), followed by sweets and savoury fruit.

X | The question of food values and "balance" is too often neglected by beginners in meatless cookery, and this leads to much disappointment and failure, and to unfair criticism of food reform. It is a vitally

important point, and if one uses a little common-sense and knowledge there need not be the slightest difficulty in serving a well-balanced, sustaining and dainty meal, without the use of any kind of flesh whatsoever. X

CHAPTER XII

CLEANLINESS AND HYGIENE

“One Keep-clean is better than ten Make-cleans.”—Old Proverb

I HAVE already touched upon the subject of cleanliness. It is an all-important matter. It is a matter of education, and also a matter of nationality and class. Ideals on this subject differ among different nations, and even in the different classes of the same nation. In every country it is the servant class who need above all to be taught and trained in the art of cleanliness.

Perhaps we should begin with the large, coarse and easily-recognised items, such as the *dustbins*! We should impress upon our servants that it is not dust that smells, but the decaying animal and vegetable matter which is mixed with it, and which should have been burnt and not thrown into the dustbin. I have recently read some interesting remarks by a practical writer on this subject of dustbins and rubbish heaps:

“Sharp eyes and a keen sense of smell should characterise the superintending housekeeper. . . . There is but one safe way to proceed when a peculiar smell is noticed, as it means something wrong. Investigate persistently until the cause is discovered. . . . Those about the kitchen being in such mixed odours get their sense of smell deadened and

seldom notice anything. . . . Fires in country houses are often prevented in this way. . . . Chimneys smoulder for hours before bursting into flames.

"The cellar and the outside places for garbage, etc., must never—never even for one day—be allowed to escape rigorous inspection. The attention of the man (or woman) responsible for the condition of these places should be called to the slightest untidiness, which should be rectified immediately! . . . These places quickly reveal the character of the mistress, housekeeper, or manager."

Mrs Alfred Sidgwick tells us that much of this is systematically carried out in Germany.

"Dustbins" (she writes,) "are emptied every day in Berlin, and in some towns the police make most troublesome regulations with regard to them. The householder has to set his dustbin, or whatever vessel holds his refuse, outside the house to be emptied, and the police insist on this being done at a certain hour, so that if your servant happens to be careless or unpunctual you will be repeatedly fined. . . . Carpet beating and shaking, which is generally vigorously carried on, is only allowed on certain days of the week and at certain hours."

I am glad to say that the terrible built-in dustbins—in back gardens or areas—are now nearly entirely things of the past in London, though in a seaside place where I sometimes stay at there are, I regret to say, still some to be seen in the back gardens, and when the servants forget to shut down the lid of these fever

traps, the lodgers and householders of the neighbouring houses sometimes have to close all their back windows in consequence of the dreadful effluvia !

Personal cleanliness is a matter of still greater importance really, though in some classes it is almost neglected, except for the cleansing of the face and hands. The English working classes are especially negligent in this respect. Dr Shadwell, in his "Industrial Efficiency," contrasts the habits of the German and English workmen. He quotes the case of an English firm which was induced to provide washing accommodation for employees, as so many German firms do. The firm provided two thousand basins, of which *only one was used* ! Most of the workmen preferred to leave the works, dirty. But I hope this was an exceptional case. In Germany every man and woman would have washed, and would have been pleased to do so too.

As an instance of this same difference, in Berlin there is, for the homeless poor, "soup and shelter for a penny" ; there is also a system of fumigation of the clothing of each person and a warm shower-bath provided free. The German shelters are well filled. If English shelters insisted on the shower-bath, I fear that the poor and unemployed would fight shy of them !

Part of the secret of Germany's success in training the poor to cleanliness is that Germany *begins with the children*. In most German elementary and secondary schools there are shower-baths, which are regularly used by most of the boys and girls. As many as thirty or forty children can wash at the

same time. The washing is not compulsory, and is not for children under eight years of age, but the effect of the education in cleanliness has been that German schools have remarkably few dirty children, nor are many seen in the streets. We cannot yet say the same of English elementary and secondary schools, but as the Government is now so keen in the children's cause I hope that training in cleanliness will soon be included in their education.

In Germany there is also great care as to tidiness, for in Germany untidiness is a disgrace. If a German child comes to school in house shoes it is sent straight home. The people do care, and this is an effective punishment.

Then there is the matter of cleanliness in house-work. It is certain, as someone has well said, that the general health of the community would average higher if every boy and girl at an early age, in whatever condition of life, could be impressed with the importance of seeing regularly to the airing of his or her own bedroom and bed. Rooms and beds thoroughly aired would ward off many cases of insomnia. To effect this, open the windows at the top and the bottom when you enter or leave a room. Strip the bed, and spread the clothes over chairs near the window. Never let the blankets and sheets touch the floor. When possible, hang the blankets, mattress, and pillows out of the open window, as the French do, or put them in the sun—when there is any. If you cannot do that, then turn the mattress over from head to foot one day and from side to side the next day. This serves to equalise the pressure and keeps

the mattress flat and free from "hills and dales and valleys."

While the beds are airing is a good time to clean out the bath, and the basins, wipe out the soap dishes, replace and refold the towels, etc. These simple rules would go far towards easing the labour in the house.

Run off a little water from the pipes each morning before you draw water for use. This clears the lead pipes.

Then there are simple rules as to sweeping. Sweep towards the fireplace, and take up the refuse with a short brush and pan. Try to minimise the dust which you raise. First put a dust sheet over the bed; then put the chairs outside the room. After removing rugs, etc., shake the curtains, paying special attention to the corners. In order to lay the dust, use tea leaves which have been first rinsed in water. After the dusting, remove the fluff and dust from the brooms and brushes; and wash these regularly.

Put only the dry refuse in the ash-pits or dust-bins. If there is any vegetable matter that cannot be used, dry it and burn it. It is a good plan to pour a strong solution of washing-soda in boiling water down the kitchen sink after washing up, and the last thing at night to pour down a solution of Condyl's Fluid.

It would be easy to fill a whole book with hints about the points in connection with household cleanliness and hygiene, which are so often overlooked. Here are several with very simple examples :

Do not forget to wash any grease spots off the stove with hot water and soda before you use the black lead.

Keep a bathbrick for the brass fittings, and emery paper and a burnisher for the steel.

In drying clothes, dry them in the open air. This makes the clothes smell so sweet and fresh. Also see that the clothes basket, pegs, and line are all clean before you use them.

With regard to cleanliness in preparing food, we are far behind the Japanese. This is especially so with respect to the free use of dirty hands by our cooks.

I have read somewhere that the Japanese cooks never use their fingers in the preparation of food. Instead, they use chopsticks, spoons, and many other ingenious little utensils in white wood to do the work, which is of a very elaborate nature, as many of the dishes require twenty-four hours to prepare.

I think it would be well if some of the cooks in Europe and elsewhere took a hint from the Japanese.

Ventilation is a province of cleanliness little understood by the English servant, who has a horror of it. I am not sure that the Germans are ahead of us in this respect.

One of our advantages is that we do have the open grate which the Germans do not have. Too many of their rooms have no lower ventilation, the heat coming in from a fireplace or pipes; which is a mistake, as an open fire ventilates the room.

The grate should be placed as low as possible, for heated air ascends, and if the grate is high, there

will be a layer of cold air near the floor. It is the feet that we wish to keep warm. Rooms when lighted with gas should be better ventilated than other rooms, because the fumes are poisonous unless there is good ventilation. This applies especially to the evening, when the rooms are more closed than they are in the daytime. But English people constantly violate these simple rules, for they close the windows and draw down the blinds and light the gas, forgetting that when the gas is lighted, then is the very time the windows should be open top and bottom.

And of course at night the bedroom windows should be open at the top and bottom, however slightly.

The first thing the servants should do in the morning, before they begin their work, is to open all the windows wide, and let in the sweet early morning air.

This refreshes their minds, as well as their bodies, and drives out all the impurities in consequence of the shut-in-rooms and closed doors of the night.

CHAPTER XIII

TRUE AND FALSE ECONOMIES

“Order is Heaven’s first law.”—MILTON

IN the home it is very important that there should be an understanding as to how much money there is to spend and how it is to be spent. This would avoid a great deal of waste and a great deal of friction.

Miss Margaret Sangster writes very sensibly on this subject: “More real misery is caused by a mistaken and stupid theory of domestic finance than by any other occasion in the world. . . . In thousands and tens of thousands of modern homes wives are expected to do the impossible—to make bricks without straw. . . . Where the right notion of home management has taken root, there will never be jarring or discord over money. . . . If the wife be her husband’s business partner in the truest sense, she will never feel the slightest sensitiveness about discussing household matters with him.”

Apart from the housekeeping allowance, some part of the family income should be saved, if possible, for emergencies and “rainy days.” W. L. George says that it is not unusual to find a French family saving from ten per cent. to twenty-five per cent. of its annual income!

Then there should be great attention to the keeping of accounts. My advice is from my own personal experience, which is based upon the principle that the home is to some extent just like any other business. For it needs the same amount of accuracy in the accounts and in the stocktaking. It is usually regarded as something different, something that can be managed anyhow. As a matter of fact, though it is on a smaller scale, it may be even more complex than an ordinary business.

The art of buying comes naturally to some people. It should come naturally to every wife and mother and housekeeper, or else it should be learned, just as anything else should be.

One of the greatest mistakes most commonly made is not to know beforehand just what is required and just what should be paid for it. This should be planned out thoughtfully so as to avoid extravagance. As a writer has well said :

“The knowledge of how to *spend wisely* is an important part of the profession of every wife and mother.

“How to shop wisely is a thing which women of all classes need to learn. . . . People should know what they want before they enter a shop, and should not be persuaded to get something they do not want by the wiles of the shopman. . . . People should be ready to pay a fair price for the article, and should have experience enough to judge what *is* a fair price.”

It must be remembered that there are two kinds

of cheapness, which are well described in the following quotation with reference to foods :

"Note two causes of cheapness.

"1. When food is in season and plenteous and fresh.

"2. When food is stale, and hardly fit for eating.

"Therefore exercise care and thought, and much sharp observation in your buying.

"Food purchased in its season when it is cheap because it is abundant, and judicious treatment of inexpensive foods, with small amounts only of the dearer ones, will give a surprisingly good bill of fare."

This is good advice, and it applies to other matters besides food ; it applies to clothing, in fact to almost anything. Many people misunderstand what the term "investment" really means ; they seem to regard the only possible investment as placing our money in stock, or in the bank. A far better investment often is in food and clothing. When we do not need to invest much money in our food, and therefore have more to spend, we can invest it in things that will keep well, such as bottled fruits, sauces, dry cereals, potatoes, apples, and other materials. This would prevent the grocer's account from being very heavy in any one week. The food purchased thus, when it is cheap, is in every respect as good as money in the bank.

For it is having a system which helps economy in a way that amateurs scarcely realise. But at the

same time it is a mistake to buy things merely *because they are cheap*. We must make sure that they will be useful too, and that they will keep well. This applies specially to the purchasing of foods such as the above, and to shopping at sales, and what we buy then in the way of materials for clothing, or for our household requirements.

Walker's "Daily Wants" is very useful to the cook or housewife. There is a tablet with a pencil attached, and with various headings having spaces after them, such as, Grocer, Baker, Greengrocer, Dairyman. There is another tablet with headings—Breakfast, Luncheon, Dinner. This relieves and aids the memory.

Another plan is to keep a small slate or a number of little cards on which to put down lists of things that are running short, and our own personal wants.

One might offer many other hints on matters besides food and clothing—for instance, china.

It is a good plan, when buying crockery, either to buy plain white, or some standard pattern, so that anything broken can be easily renewed. We are then not obliged to give up using certain cups or saucers or plates because we do not possess the rest of the set. It is also a good plan to purchase things by degrees, especially house linen. For instance, d'oyleys, dusters, or glass cloths can be added to our stock just as required. A small sum should be laid aside weekly for replenishing such things as tablecloths, sheets, blankets, etc., and this sum should be spent at genuine sales.

Then there is the all-important care of the things

which belong to our house, and our own personal belongings.

Mrs Creighton says : "Thrift is the characteristic of the steadfast mind exercising self-control in the present for the sake of the future. To keep things constantly in good condition often means to double their life. This applies to food, furniture, clothing and other things."

But it is a mistake to "hoard" too many belongings. It has been said that there are people who are absolutely owned by their belongings, until they become burdens and encumbrances to them. There is an old problem which expresses this truth :

"What I spent I had. What I gave I kept. What I saved I lost."

One of the most important parts of every business is the *monthly stocktaking*. I think if every household had the same plan it would save the terrible accumulation that there is in nearly every home. For when there is a change of residence, what makes the move so complicated and exhausting is the sorting out of things that have to be kept, and those that have to be discarded as "rubbish."

CHAPTER XIV

SHOPPING

"Greet prees at market maketh deere ware,
And too greet cheep is holde at litel prys.
This knoweth every woman that is wys."

CHAUCER

NOTHING tires one out more than a day's shopping. There are very few women, I think, who will not agree with me in this.

Buying is altogether different from selling. One can sell things for hours at a stretch day after day and yet feel little the worse for the heavy strain. But if buying (under the usual shopping conditions) were equally continuous, it would play sad havoc with the nerves.

There is a certain routine method in selling which is altogether absent in buying. If we are out to buy things, especially bargains for the home or suitable gifts for our friends, we must of necessity be incessantly on the alert.

In the first place, most of us find it impossible to settle definitely beforehand exactly what we will buy. We know within a little what we want: we have seen in our mind a vague picture of the particular article—its size, shape, colour, quality, price, etc. But against this there is always a haunting impression that we shall come across something

superior or more up-to-date, in another shop or at another counter, which will serve our purpose and suit our purse even better. Thus we are always on the "qui vive" in the shop—alert like the Indian on a trail—and never for a moment at liberty to place ourselves entirely in the hands of the obliging assistant. All this means that we are highly strung individuals whilst shopping, and lose by this means alone a great amount of our ordinary store of nervous force.

Then there is often the feeling of depression in shopping ; this dissatisfaction overtakes one sooner or later before the day's task is finished at not being able to get *quite* what we want, or at finding that we have come just an hour too late for some particular bargain we were keen on making, or, worst of all, after we have paid our bill, and left the shop, seeing in another shop window exactly what we were wanting and failed to find in the one we have just left ! What woman cannot recall the feeling of annoyance and disappointment that seems to overwhelm her in such circumstances ! And as annoyance and disappointment are first cousins to worry, they are almost as harmful in their effect upon our nerves and temper.

The ground too which a woman covers in a day's shopping will often measure double or treble the distance of what is for her an ordinary day's walk. Fortunately, one need not walk upstairs now in most of the big drapery or furnishing houses. But if the lift saves the stairs, the distance from one department to another must still be covered on foot. And in the big houses this is by no means a short distance.

And to this, alas! one must often add a profitless five or ten minutes' tramp, during which one is hopelessly lost among the labyrinth of departments. Added to all this there is the want of fresh air and the necessity of breathing air that is already used up and laden with the breath and germs and microbes of the many customers and employees in the building.

Also, when the shopping expedition has for its object the selection of furniture, carpets, or household linen and blankets, there is a certain amount of lifting (to test the weight and texture of material, etc.) to be done. Even this mounts up during the day and imposes quite a tax on muscles which are often but little used, especially when the "shopper" is not ordinarily of an active disposition.

Then there is the rush to the train in the morning (often without a properly digested breakfast). For many women living in the suburbs of country districts come to town for their shopping by the weekly excursion train—which means a cheap return ticket—and so of necessity they know that they *must* catch this particular train and no other, and at the last few minutes there is a mad rush in order to be in time. The bad effect of this is not often felt at once, but it certainly *is* felt before the day is over; for the beginning of the day is not only mentally the keynote to the rest of the day, but *physically* also.

Finally, one must not forget the "scrappy" meals which too many women "snatch" during the day's shopping. Instead of the ordinary quiet midday lunch there is often just a bun and a cup of tea taken in a great hurry in a crowded, stuffy tea shop

and before the afternoon is over there is probably more tea, with some other indigestible pastries, and then a wild rush to catch the train home.

I am sure that one of the commonest errors which women fall into when shopping is not to know what to eat before they start in the morning for a strenuous day's shopping, or what to eat when they wish to lighten their midday meal. For there is nothing which adds more to a "shopping headache" than unsuitable and indigestible food, eaten in a hurry, with the mind continuing the shopping in imagination during the meal, thus using up the energy which for that five or ten minutes should be given entirely to digesting the food.

All these evil influences combined are therefore enough and more than enough to show why it is that shopping is so tiring. Shopping tires because it is a brain and nerve racking occupation at the best, and because so many women "rush" it, and pay no sensible attention to what they eat *before* they start, or what they eat during the bargain hunting; and also because, before they enter the shop, they often have no clear idea what it is that they have come to buy!

PART III

SERVANTS AND LADY HELPS

CHAPTER XV

THE SERVANT PROBLEM

PART I

"There are two ways of working. One is to do as slightly as possible all our work, and to leave undone everything that can be left. The other way is to do all our work as well as we can, 'both the unseen and the seen.'"

THE servant problem is almost a world-wide one. It is perhaps most acute in America, least acute in France and Germany. I think that in France it is less acute, because a French "maid-of-all-work" can accomplish alone what it takes two or three English servants to get through; also men often take their share in the housework. But I fear we find the servant problem follows us whatever part of the world we go to.

It is not the same problem in all the countries. In the old-fashioned countries the position of the servant is lower, and the habit and custom of serving faithfully has not yet died out. In the new-fashioned countries, such as America and our colonies, the position of the servant is higher. There is more desire for an independent life, less tolerance of routine and obedience to orders.

In the old-fashioned countries the servant is nearer to the slave of ancient times. In ancient

times the whole of the household work was done by slaves—and a great deal of the other work too.

When slavery ceased, at least in name, the upper servants in great households were often persons of gentle blood and slender fortune (or even sometimes poor relations). An instance of this is recorded in the Register of All Hallows, London Wall, 20th July 1598. This is quoted by Thistleton Dyer: "Mr Randall Crew, counsellor at the law in Lincoln's Inn, and Mrs Julian Clipsbie, gentlewoman, attending on my lady of Shrewsbury, of this parish, were married."

This plan of "giving the post" to poor relatives has now died out; and I am afraid that poor relations nowadays would generally be too proud to accept such a position were it offered them.

I read the other day the following quotation in a paper (and I know from personal experience that it is only too true!):

"It is stated that at the present moment there are situations for over 20,000 domestic servants in London, and that although all manner of inducements are being held out, it is impossible to fill the vacant places. The problem is not a new one; but it has grown more and more acute in the last few years, and steadily goes from bad to worse.

"London is not alone in suffering from a dearth of domestic servants, and inquiries in Manchester and other Lancashire towns show that the problem has reached an acute stage here.

"In London it is said that some of the registry offices are returning the usual advance fees with a

candid admission that they are unable to find girls to fill the vacant places. At one time orphanages and homes used to be regarded as a fruitful medium of supply, but these are now far from being able to cope with the demand. Indeed, the lady principal of one of these institutions says there is a growing aversion on the part of orphanage and convent girls to domestic service. They look upon 'service' as degrading, and prefer to become waitresses or attendants in tea shops or coffee-taverns."

Some even prefer to be factory girls, as then they get their evenings free. I am afraid the fact that so many well-paid positions await thousands of domestic servants in London (whilst thousands of poor people are starving), points to the conclusion that domestic service is perhaps the most unpopular work in the whole of our country.

While the servant problem is acute in England, it is still more acute in America, and the Americans have made every effort to meet the difficulties. There are hundreds of devices scarcely seen in this country for saving labour. Almost the whole of the domestic work can be performed by electricity, if you care to pay the price.

An amusing instance is quoted of a certain kitchen range which had a device for removing cinders from the stove by the turn of a screw. Before you light the fire you can turn the screw and have the fireplace cleared. Many of the untrained German or Irish maids, however, made no use of this device, and would remove the cinders by hand and poker, at

great waste of time and with much dirtying of fingers.

The Americans, however, seem to regard these inventions and arrangements as more likely than any other factor to get over the difficulty. They say: "Change the requirements of household service by inventions and arrangements which demand skilled labour, and the labour will come to it."

I myself should be sorry to see the problem solved in that way; it would take away all individuality in household work, and our kitchens would be nothing but machinery, and our cooks machines!

PART II

No solution is quite practical. There is no doubt, however, that two absolutely different methods have proved successful in producing good work and satisfaction on the part of the employees as well as the employers. These two methods are severe discipline and gentle kindness.

I know of one case where the mother was indulgent and the eldest daughter was tyrannical. The mother never kept her servants for long, and never got good work from them. She fell ill, and was ordered out of England. The eldest daughter took charge of the household, and exacted from the servants their full work and a little beyond. She allowed them one afternoon a week; she insisted on extreme punctuality, cleanliness, tidiness, quietness, and so forth. As a result, she kept the servants; they were well; they never complained (at least openly); they did

their work splendidly. The mother came back after some months, and was horrified to find what she considered a state of cruelty. She immediately made the servants have two afternoons a week ; she gave them other privileges ; she relaxed the discipline. Within a week one servant gave her notice, and she herself was obliged to give the other servant notice. This was a case where well-meant kindness and sympathy were misplaced.

On the other hand, there are masters and mistresses who can be kind and sympathetic and make concessions without spoiling their servants.

I should like here to say a word to the mistress. It is : "*Know how to do the work yourself.*" The servants may fear you ; they may respect you and have confidence in you ; but you will never be altogether independent of them until you can do the work as well as you expect them to do it.

Another of the great mistakes made by the mistress of ordinary households is, that she takes servants from too rich houses, where they have been used to different styles of living, different etiquette, different liberties. The servants do not feel in their proper class, as it were, while they are in the average household. It is best to see that each new servant comes to you from a good ordinary household and from healthy surroundings, not from a too high-class situation.

Under no circumstances should the mistress let her servants reign in her stead. She may delegate duties to them ; she may take them into her confidence ; but at any moment she should be able to do

the whole work herself, and able and brave enough to dispense with them if necessary. At any time she must be prepared to dismiss the unsatisfactory servant and herself "buckle to," to keep the home machinery going. Every member of the household should be able and willing to take her share in these servant crises!

Another great help to domestic success is to give the servants to understand that their work is not *infra dig.* and not menial. Keble's hymn, and in fact quotations from Ruskin and many other writers, might well be put together in a little booklet and handed to your servants when they come to you. Let the servants think that the work is not degrading and not drudgery, but is ennobling and a privilege, and the chances are that the work will be well done. For after all, the domestic work does not differ essentially from any other work which she would be doing; it only differs in public opinion.

If you let your servants see that you are not guided by public opinion; that you consider the work such as you yourself would not in the least be ashamed of doing; she will tend to regard it in the same way. She will realise that all work is honourable, and a good day's work means a day well spent; and she will rejoice that she can, by putting her best into her work, "Give every flying minute something to keep in store."

CHAPTER XVI

THE ARRANGEMENT OF WORK

The mistress should instruct the maids
The kitchen range to clean ;
Point out the flues, and dampers too,
Explaining what they mean.

Not only so, but she herself
Should see the process through ;
If not, neglect there's sure to be,
And troubles will accrue.

And more than that, herself should see
The drains attended to
Just once a week, but never less,
Or stoppage may ensue.

Two buckets full of water hot,
Charged well with soda strong,
Should through the sink be made to course,
To force the grease along.

And let another thing be watch'd
(Important all must own),
That substances that tend to clog
Be not down waste-pipe thrown.

Economy should prompt to watch
The growing cinder heap ;
To see it riddled day by day,
Let coal be dear or cheap.

THE IDEAL HOME

A fire well backed with cinders clean
Will burn just twice as long ;
And now that coal's so scarce and dear,
To waste good fuel's wrong.

The mistress, too, should know the art
Of making quick a fire ;
And then she could the servants teach—
A thing that few acquire.

It may just seem a trifling thing
To lay the wood and coals,
But then the methods right and wrong
Are wide as are the poles.

In grate that first is well raked out,
Lay cinders just a dole ;
On these some papers well crushed up,
And then the wood and coal.

In placing these with fingers deft,
The secret mostly lies ;
For if they're put in carelessly
Your effort fate defies.—ANON.

“The ‘machinery’ is set in motion at the beginning of the day. This is done by the servants getting up early, and having all ready and in order before the family come upon the scene.

“What a difference it makes to the household if the servants do their early morning work well and faithfully ! If the machinery works smoothly at the beginning of the day, then all the rest works smoothly too.”—HALLIE KILLICK (Mrs Eustace Miles) in “Life's Orchestra”

NOTHING helps so much towards the smooth working of a household, whether large or small, as to arrange the work definitely in advance. Here is a suggested routine for the week, with regard to cleaning.

THE ARRANGEMENT OF WORK 95

The dusting, tidying, washing up, cleaning of grates, and so on, of course belong to the work of every day, and to every household.

In every house, whether large or small, there should be fixed hours for various jobs, and a fixed method of working. The following hints by a well-known writer will be of value :—

“The halls and staircases should always be cleaned before the family leave their sleeping-rooms. As far as possible the housemaid should do her work unseen.

“It offends against the secret proprieties for a woman to be seen about on the first floor in the day in the fashionable world. The liveried men do not matter; they impart style.

“The man in big houses cleans the windows; the housemaids see to the window-sills, and should use a feather duster as a last resort, when the place to be dusted is beyond reach of their arms.

“Servants are generally deficient in the management of window-blinds and are apt to miss window-sills, corners, and ledges.

“They need to be watched with regard to soiled table linen. They should put this in the soiled linen basket as soon as it leaves the dining-room. The contents should be carefully sorted and counted before they go to the laundry, and counted again on return from the laundry.”

What we call “little things” are of very great moment: for instance, the servant who fills the lamps should not at the same time touch the lamp-shades!

In scrubbing there should be only a moderate use of soap and soda. Too much soap or soda will make the brass yellow. There should be frequent change of water, and there should be thorough drying, and inspection to see that the work has been done satisfactorily. If there is a little discolouration, some soft soap and fine sand may help to remove it.

For the cleaning of paint, soft soap on a flannel cloth is all that is needed.

The windows especially should be kept bright and clean, because they are seen from the outside as well as the inside. A little whitening made into a paste with water is excellent. The curtains and blinds too must be dainty and fresh, for they also are seen from the outside as well as the inside.

Then there is the order of washing up: the following hints may be useful:—

Silver, glass, china, earthenware, cookery utensils, saucepans and greasy tins. Put *blades* of knives in a jar or jug full of warm water and soda, and wipe the knives one at a time.

The servants should be given a comparatively free hand in the arrangement of their work, so long as this work has good results. A mistress often makes a mistake when she compels a servant to conform to her own way of doing things, for that is where the *individuality* of her servant and her work comes in. All depends on the results. Servants have their own ways of cleaning, their own ways of arranging things, and their own ways of fitting in one piece of work with another. Let everything be

judged by its results and not by mere theories as to what is best.

It is by small things chiefly that a house and its mistress are judged.

As an instance, one writer quotes the state of the grate and the state of the stairs :

“We may expect upon entering any room in cold weather a bright fire or else a faultlessly clean fire-place in readiness for the flash of a match—but never untidy dead ashes. . . . If directed to have a fire ready for the return of the occupant, of course it should *be* ready.

“Never let anything be left on the stairs for other people to fall over. This is most important. Never let pails, etc., be left in passages ; I always insist upon these being put in some safe corner, even if the maid using them is only called away for a minute. . . . Workmen about the house are a sore trial in this respect ; they leave their tools anywhere, if you are not sharp on them. All this is dangerous to life and limb ; and mistresses would probably be held responsible for any claim for personal injury arising therefrom.”

I once “tobogganed” down a staircase on a tray which had been left at the top by a careless housemaid. I shall never forget the experience !

While there should not be crankiness, yet it must be remembered that tiny particles of all sorts of materials—dust and dirt, clothing, and so forth—are found, and are not good for the health. They are found particularly in rooms that are too full of

furniture. It is much better to have the minimum of furniture in a room, unless the furniture can be cleaned easily.

Besides the above arrangements for cleaning, there should be fixed hours for meals for the household and for the staff, and fixed hours for "times off."

An understanding about these matters should be made when servants or employees are engaged, and it should be put down in writing *before* the engagement is completed. Nothing helps so much towards a good understanding and the avoidance of quarrels as a written contract, anticipating every objection in advance.

CHAPTER XVII

HOW TO TREAT OUR SERVANTS

"We ought to train our servants in their *minds*, as well as in their work ; we can raise their thoughts above the drudgery by trying to teach them to have high ideals even about their work, and by helping them to feel, 'Blessed be drudgery !' Let us treat them like human beings with minds and souls, and with an individuality of their own."—HALLIE KILLICK (Mrs Eustace Miles) in "Life's Orchestra"

THE Union of Domestic Servants at Chicago has been making some remarkable concessions with regard to domestic service. Work, it says, shall not begin before five in the mornings, and servants shall have two hours to themselves every afternoon, and two evenings a week. They shall have the right to entertain their own friends by paying the cost of entertainment ; and no mistress shall forbid them to belong to a club. Perhaps the rule that goes deepest to the root of the servant problem is that which ordains that the employer's family shall not intrude upon the privacy of the kitchen while such entertainment is going on. The rule which amuses me most is the one allowing every female servant "the right to go shopping on Monday afternoon."

I do not think, however, that in England these concessions would tend to produce good domestic

servants. Most of those who have tried granting servants such privileges have been grievously disappointed. The servants consider the mistresses weak. They do not say thank you. They merely ask for more!

But I believe that the fault often lies with the employer as well as the employed. We are apt to look upon our servants—and employees—as too much like machines; too much as if they were made of different material from ourselves, and as if we had no connecting link with them except in paying their wages.

Now "individuality" runs through everything and everybody in life, and if we looked upon those who work for us more as *individuals*, with real human interests in their lives outside their work, and took a little more trouble to learn what those interests were, we should not find such a gap between them and us.

In the olden days servants stayed longer in their places than they do nowadays, and yet they were rarely treated in any other way than as paid machines.

But, somehow, things have altered. It must be education and the Press that have done it, for there are few faithful "retainers" now. Servants expect more and get more, and they stay a shorter time in their situations.

We have a great many employees in our restaurant, and rarely do any leave us of their own accord.

We find that our influence over them increases

HOW TO TREAT OUR SERVANTS 101

tremendously through our having an insight into their private lives and interests.

It just makes all the difference to be able to say to them, "How is your mother?" or "How is your little boy?" or "Did you have a happy holiday—where did you go?"

To watch the human expression of interest in their faces and the brightening of the eyes whilst the answer is given proves the good it is doing. And then, next time you meet them, there is a smile of gratitude, and the knowledge that there is a little bit of human confidence between you and them.

As a contrast, a friend of ours once told me that she never allowed her servants to speak to her on any subject outside their work. One day her maid began telling her some little story of her own affairs, and she was promptly stopped by her mistress, who said, "I must request you not to speak to me about your own affairs; I can assure you they are of no interest whatever to me."

Now, the affairs of those in our employ *ought* to be of interest to us.

When a good gardener walks through his garden, not only does he tend the grand, expensive plants, but he gives the same care and interest to the humbler and less showy ones. They are all grown in Mother Earth, and the Creator's life is in the smallest daisy and in the tiniest blade of grass.

The sparrow is of as much importance and value in the Great Father's eyes as is the most gorgeous and rare tropical bird in the Zoological Gardens.

Then, on the other hand, the servants should remember that when they enter our service they should faithfully fulfil their part of the contract, and work not only for the sake of wages, but also for the sake of their master and mistress, and not look upon the work as drudgery or as something to be got through anyhow, but as something to be done in the best way possible. They should identify themselves with the family they are living with; there should be a common interest right through a household and right through a business house.

The employer should not say, "I pay my servants for what they do, and there my interest ends."

There is so much more than that: there is the great wide interest of humanity and the knowledge that a compact has been made between two human beings, the master or mistress and the servant. On one side the employer says, "If you will do my work I will pay you so much, and I will give you good food and a home under my roof; but I shall expect you to work faithfully for me." On the other side, the servant agrees to come for so much money and board and lodging, in return for which he or she will work and do his or her best for the master or mistress. The question is, How many on either side fulfil their contract, and how many households and businesses have as their motto, "Workers together"?

CHAPTER XVIII

LADY HELPS

"I slept and dreamt that life was beauty,
I woke and found that life was duty."

SOME time ago I wrote an article in *The Daily Mail* suggesting a new career for women. The idea was, that as nearly every profession in life requires a "coach" (viz., an expert to train those about to enter a profession), so do women require to be trained for the all-important profession of house-keeping.¹ The idea was received with the greatest interest, and I had a large number of letters on the subject.

These letters were most enlightening as to the chaotic state of those who profess to wish to work, and who profess to be equal to the position of "household coach" and lady help.

I also received letters from a few ladies whose homes were in chaos from bad management, or reduced incomes; these applied to me for someone who would come and help to repair the ruin that threatened their home, just as we send for a builder and carpenter when our houses are in want of repair.

¹ The article is reprinted on page 105, by kind permission of *The Daily Mail*.

I also had many letters from poor ladies saying that they were able to fulfil any position of trust, and were equal to teaching any mistress how to manage her household.

But between the lady who wished for a household coach or lady help, and the lady who applied for the position, I found a wide gulf—I could not bring them together, hard as I tried!

I found that most of the “ladies” who applied for the situations applied more for the post of “bossing the show” (as boys call it) than for the post of working housekeeper; and that when they found it meant that they themselves had to work with their own hands, and that they must *practise what they teach*, then they wrote very politely and said they were very sorry, but they found it was a “*working* housekeeper” that was needed, or that they could not undertake the situation because it meant “working like a servant.”

And so these ladies who were professedly eager for work, and very poor, were only eager for the theory, not for the practice.

Several people also wrote to me telling me of “poor ladies” they knew who would be exactly the people to enter a home and take up the work of a “household coach”—or to be lady helps, and assured me that these ladies were “highly cultured,” and “good linguists” and “thorough gentlewomen.” But that was not what I wanted! I wanted a “real lady” who was a “real working woman,” a “lady help” who was a real “help.”

I wanted a *woman*!

CHAPTER XIX

THE CURSE OF HOUSEHOLD EXTRAVAGANCE

Reprinted (by kind permission) from "The Daily Mail"

"IN England to-day," wrote a student of social affairs recently, "thousands of homes exist on the very verge of break-up, and in a state of almost hopeless insolvency, owing to the incompetence and extravagance of the young housewife.

"Thoughtless, thriftless, and ignorant, these young women have never been trained, as their grandmothers were trained, to be real 'helpmeets.' When they marry, they know next to nothing of the practical side of housekeeping, and in scores of cases their lives when at home have merely made them carelessly contented with their own incompetence."

This is a severe indictment, but unfortunately we know that in some measure and in some places it is too true.

One of the most direful curses of modern times is this curse of household extravagance, springing from ignorance. It is an ever-present clog on the husband's hopes of making his career the triumph it ought to be. It accounts for an incredible number of failures and an incredible amount of misery and personal degradation.

Terrified of her servants, whose duties she does

not understand, and so cannot correct, the ignorant wife winks at the waste that goes on in the kitchen. She fails to reprove her domestics even for the most serious lapses of duty ; indeed, she is only too thankful to keep them at any cost !

We have all at one time or another been into these chaotic homes, where the very name of wife (in its true and beautiful meaning) is a mockery and a sham. Ask such women what the price of beef is, or how much potatoes are a pound, what type of fuel is the most economical to burn, and whether butter is going up or down in price, and their answers will be hopelessly incorrect and ignorant. And the pity of it is that with a little thought and a little common-sense it all might be remedied, as all other ignorance can be remedied that does not spring from hopeless insanity and laziness.

As a rule housekeepers have not been taught to housekeep, nor managers to manage, until they find themselves in the thick of the actual work. They have been trained to eat, drink, dress, and spend money, and not to economise.

Now, in education and the professions there are "coaches" who prepare pupils for their future walk in life. These pupils have to be taught and trained and then must pass examinations (of a sort) before they are considered fit to undertake responsibilities.

Yet untrained women enter upon the all-important profession of "housekeeping" who are absolutely ignorant of how to do it. They tacitly undertake to train their servants when often their servants could train them. The result is financial disaster.

But imagine my scheme realised. Here, to the battered, worn, harassed housekeeper, maintaining her establishment on £4 a week, comes a lady—or a “person”—who says she can maintain it on £2, 10s. a week. Very well. Let her!

The new professional, a woman who, like myself, has managed a household on not too large an allowance, steps in and says, “Let me help you—let me teach you from my own experience.” She has to show the mistress exactly how she manages to reduce the expenses to £2, 10s. a week. She has to map out the way of dealing with the servants or servant (for on £2, 10s. a week only one servant can be afforded). She has to tell about the cost and quantity of provisions, and so forth.

In a word, she has to sell for a fair price her own past experience. Out of her poverty comes what is, to her, wealth.

What does the mistress lose? Not a penny, if she pays the “coach” or “lady help” out of what she has saved. What does she gain? A way of living on less than she lived on before, and a better managed and therefore more comfortable household.

Now I am quite sure that there are to-day hundreds of women who have managed households economically, and who would, for a small payment, and board, hand on their experience to others.

Well, let those be ready to undertake for a month or longer the duties of a “household coach” or a lady help. They will find it a very interesting occupation.

Usually, when a “housekeeper” is engaged, it means that the mistress resigns all household duties

into her hands, and never, or rarely, enters her own kitchen. But, in my scheme, my lady must go everywhere with her "coach" or "help"; she must enter the kitchen and larder and shops, and know the why and the wherefore of everything.

For example, there is poor Mrs —, who is always in difficulties. She is ignorant because she was never trained at home, not because she is vain and lazy. She was never shown or taught what to do, and cannot manage her servants; she is in a regular middle-class fog and muddle. She spends £4 a week—her books show that. It is beyond her means, for her husband only earns £200 a year. Now she has her remedy.

She sends to the "household coach" or "lady help" office, and engages one for a month. She says to her, "You shall have for your own, for a month, whatever you save from £4 a week, provided that you tell me just what you do, what I should do, what the servant should do, what the tradesmen should do, and, in a word, put me up to all the right methods."

"There is my opening," says the clergyman's daughter. So she sets out and "manages," she sets out and "helps."

She discovers the various leakages and waste, she shows how to use the odds and ends of the kitchen and larder. She proves that hardly anything need be thrown away. A visit is paid to the dustbin, where there are terrible revelations. There are half loaves of bread (some mouldy from being left too long in the breadpan), there are crusts, bones, meat

THE CURSE OF EXTRAVAGANCE 109

that has "turned off," lettuce and cabbage leaves, potato and carrot tops, apple peelings, etc. She explains to the mistress that instead of stale bread being thrown away it can be used for puddings, or cut into very thin slices and baked in the oven till it is crisp, then served at table instead of pieces of bread which are generally swept away with the crumbs and (as servants say) "thrown out"; also that the odds and ends of toast can be baked, then milled into fine crumbs (in a nut-mill) and kept in tins for cutlets, croquettes, etc.

The next thing the "coach" or "lady help" teaches, is how lettuce leaves can be cooked as vegetables, so as to be quite as nice as cabbage or spinach; and how the outside leaves of cabbages, the tops of turnips, the peelings of potatoes and of apples can be stewed into vegetable stock as a foundation for soups and gravies.

The dustbin contains large lumps of cinders; she insists upon a "sieve" being bought, so that all the cinders may be sifted and saved for the kitchen fire, being mixed with a little coke, so as to keep the fire in when the cooking is done. For the cook was burning all the large lumps of coal in the kitchen grate, and leaving all the dust and small coal untouched! This reduces the coal bill to nearly half.

She also teaches that, if stale cake or rolls are put into the oven again for a short time they can then be eaten with pleasure, instead of being thrown away.

Another source of waste was the gas, which the servants left burning in the broad daylight, and in

empty rooms and passages, instead of turning it out or leaving the burners low. Thus the gas bill was reduced to nearly half.

She finds that there had been great extravagance in milk. On some days too much had been taken, the surplus of which has gone sour or has been sold at the back door. And the milkman has often given short measure, as have many others of the tradesmen. She insists on all foods being weighed when received. She gives lessons on the preserving of milk, cream, butter, and various other perishable things.

Besides weighing foods, she carefully checks the tradesmen's books, invites estimates from various stores and local dealers, and chooses the cheapest when the quality is the same. She stops the tradesmen calling at the back door for orders; she goes to the shops and vegetable and fruit stalls herself, buys things at half the price; and also puts a stop to bribes and commissions.

When food or anything else can be bought at a cheaper rate in large quantities, she will invest in the big supply. But she carefully keeps her stores under lock and key, and doles them out—especially the tea—in portions “sufficient for the day.”

The “coach” or “lady help” then proves that meat need not be eaten more than *once a day*, and in many cases need not be eaten at all. She teaches what foods can be substituted for meat. The meals may not be so lavish, but they are enough, and are pure and good.

She finds that one servant is ample for the household needs, so she reduces the wages from £34 to

THE CURSE OF EXTRAVAGANCE 111

£20 a year for a good "general." This servant does some of the washing at home—for instance, kitchen cloths and handkerchiefs. The washing bill is decidedly lessened.

These are only examples. It would take a book to detail all the reforms that the "coach" begins. She goes all through the *ménage*, taking the same place in the house that the business manager does in a business.

She is an expert. The poor, ignorant pupil, the so-called "housekeeper," is only an amateur. The "coach" also proves that the mistress has been buying far too large quantities of some things, and often the wrong things, or things from the wrong shops, and that, in her ignorance, she has left far too much in the hands of the servants, who have taken advantage of her. Now, although the expenses—except for rent and taxes, etc.—are only half what they were, everything goes smoothly in the house, and all—guests included—are better and happier.

This scheme, if introduced into badly managed homes, would be for the benefit of everyone concerned. It would give employment to many poor gentlewomen and deserving unemployed. It would help many hundreds of households that are on the verge of ruin through ignorance and debt.

The bachelor or widower, too, the prey of unfaithful servants, would benefit, for it is especially the single man who wants a competent housekeeper. He pays his household bills blindly, knowing they are double what they should be. He says to his

friends, "I am sure I am being robbed, but what can I do?"

If my scheme is carried out, his friends will say to him, "Send for a 'household coach' or a 'lady help,' and she will soon set everything straight for you."

CHAPTER XX

SERVANTS AND "UNEMPLOYED" WOMEN

"Servants and houses should be suited to the situation."—
HITOPADECA

THE word "unemployment" is in the air, and on every tongue. Strange to say, when we speak of the unemployed we think only of the *men* who are walking up and down the streets searching for work, and we are apt to forget the crowds of middle-class women (some of them of gentle birth) who are also seeking employment and who crowd the free libraries to read the advertisements for "situations vacant."

"Wanted a working housekeeper" is the advertisement that usually attracts the most applicants, and yet it is generally the altogether unsuitable persons who apply for it!

The reason is, that they picture a comfortable place as "housekeeper"—forgetting—or ignoring the little word, "*working*." They prefer the housekeeping without the work!

I am speaking from actual experience, for I advertised for a "working housekeeper," and I am thankful to be able to see the ludicrous as well as the serious side of the result.

I have noted down, so far as I recollect them, some of the leading questions and answers in two days of interviewing. They make interesting reading.

First Interview

"Were you a working housekeeper in your last situation?" I asked of applicant No. 1.

"Well, you might call it that, madam, but *I* called it being a 'lady 'elp.'"

"What sort of work did you have to do?" I asked.

"I did the shopping, the cooking, paid the bills, and looked after the lady, but a woman came in *hevery* morning to do the dirty work, and a boy cleaned the knives."

This answer led naturally to my next question, "What do you call dirty work?"

"Well, such things as fetching coals from the coal cellar, blacking boots, cleaning windows, cleaning out kitchen flues, and washing up." The answer came quite pat, as though this was a matter she had thought out and definitely settled as "dirty work."

I meekly said, "My flat is small, and there are only my husband and myself, and we are out nearly all day, so I am afraid we could not allow you any help for what you call the dirty work. Would you undertake to do the *whole* work of our flat without any help?"

She answered with dignity, "Not without 'elp, madam," and out she sailed.

Applicant No. 2 entered. She looked a very respectful, quiet, and domestic sort of person; I felt quite encouraged by her appearance. In outlining her duties I happened to say that we did not often have

meals at home, so there was not much cooking to be done. In reply to this she said that in all her places she had been used to having her meals with the family, and she supposed she could do so with us when we dined at home.

I had to explain, very tactfully, that when we returned to our flat we were sometimes tired and wished to be quiet and to ourselves, and that I was hoping to find someone who did not mind being alone. Her answer was very short and to the point.

“Then I am afraid, madam, your place will not suit me, as I can *only* go where I am treated as one of the family.”

And the second applicant that I had interviewed made her exit. I had many other interviews, and I am sorry to say that not one of the applicants seemed to have any idea of what an honourable career that of a “working housekeeper” can be!

Amongst them was a young girl who had enjoyed all the advantages of a comfortable home for many years, and who had lately been reduced to a state of real poverty through being left an orphan, so that at times she had hardly enough to eat. I was asked by a lady if I could find her a situation in any capacity, however humble. So I thought of my own flat.

I sent for Miss —— and asked her if she could cook, or do the usual household work of a small flat; that if she could, I thought I could help her to find work.

“That is not *at all* the kind of place I want,” she replied. “I should not dream of cooking, or doing servant’s work; I wish to be a companion, or to take care of children, but not to do menial work.”

"I thought you were poor," I replied, "and dependent upon your friends, and that you would be thankful to hear of any kind of work that would enable you to earn your own living."

She looked at me with scorn and left me without even a word of thanks, and next time I met her she cut me dead.

Alas! so many girls from middle-class homes take this false view of work. It is this shrinking back from doing the "common task" that so often stands between them and the life of usefulness that is open to them whenever their circumstances demand that they should earn their own living. It is the dread of "losing caste" and soiling the hands that stands between them and honest work. For instance, there was nothing in the work of our little flat that this girl, or any other woman, who was needing work badly, could not have done.

But this homeless, hungry girl only looked on housework and cooking as a disgrace, and would not try to understand how true it is that there is nothing "common or unclean" in any work that is done in and for the home.

Of course there are thousands of refined and brave women who are not ashamed to work with their hands. With them there is no work petty or menial, nothing too insignificant to be done well, for they know how to rise above the sense of drudgery in their work and they understand how to let ideals enter into the everyday things of life. They know that it is the "daily round and common task" that can bring out what is best and highest in a woman.

These are the women who can make the “Desert blossom as the Rose.” If only more of our women-folk would realise this, what comfortable openings they would find for honest and interesting work in the still uncrowded labour market of domestic service.

In my busy life I am brought closely into touch with unemployed women, and I marvel at their ways.

If only middle-class women would consent to work with their hands, there are good places waiting for them.

One objection I have to cope with is that ladies think it *infra dig.* to mix with the servants; they imagine they would lose their social position if they took situations as “servants.”

If only we could reform these views! If only these unemployed ladies would believe that to refuse to work, because it is *work*, is far more *infra dig.* than to earn an honest wage.

Some of those who applied to me for my situation had been out of work for weeks; others, who refused to take the situations I offered them, told me that they had only enough money to pay the rent of one week’s lodging. And yet these women—some of them assured me that they were ladies and that they could talk French, and play the piano and sing—refused a working place because they preferred to be a “companion” or a “secretary,” not realising that, probably, they were utterly unsuitable for either post.

The present increased study of the diet question

and of scientific cookery has thrown open a wide field for cooks.

If women only knew all that cookery means! If only they would understand that it influences the happiness of many homes, that it helps or mars our mental energy, that it affects *our very lives*.

Why! the cook is (or should be) the most honoured and important person in every household!

She it is who helps to make those whom she feeds either well or miserable, either cross or cheerful. She can help the business man to do his business well, the author to write well, the artist to paint well.

The kitchen is the motor and the cook supplies the oil that enables the whole machine to work. For after we have eaten a badly cooked meal our thoughts refuse to reach their goal as surely as the flying machine refuses to fly when the oil runs dry.

My advice, then, to the unemployed women of London is to turn cooks, and to take every opportunity of learning how to cook even a few simple dishes really well. I also advise them to read some good cookery books, especially those that explain about food values, and about the importance of diet in connection with health.

I remember a rhyme that my mother wrote in the first cookery book she ever gave me. It ran as follows :—

The only book
Ever read by a cook
Is how to make man
The best dinner she can.

I do not go so far as to say it is the “*only* good book,” but it should be one of the books most read and studied in every unemployed woman’s library.

CHAPTER XXI

DOES HOUSECRAFT MEAN HOME-MAKING?

"To create a home you must have the spirit of home."—
CHARLES WAGNER

YEAR by year we are learning to pay more attention to educating our girls as housewives. A few years ago a young and inexperienced wife learnt the art of housekeeping only by many bitter and disappointing experiences. But now there is much less need for this, for the young housewife can be taught exactly what is wanted, and can also be trained to do even the more intricate work of housekeeping in a very thorough and systematic way. All this training can be given at school or college, so that on her wedding day she may begin her duties as a fully capable and qualified housewife.

Some people think that this is a new step in domestic life and a change that is going to solve every problem to do with the management of the home.

But the movement is not a new one. It comes to us from America, and the experience of the American pioneers is always interesting. This experience proves, among other things, that we must not expect the teaching of housecraft to solve *all* the problems connected with the home.

For the women teachers who have tried to intro-

duce science into the home have stumbled up against a good deal of old-world sentiment that still holds its own part in woman's heart.

Women may be old-fashioned, but to them the doing of household work is not the whole art of home-making. This science of housecraft, as it is at present taught, is in my opinion too cold, too unsentimental a subject to attract.

For we women feel that the word "home" may soon be emptied of its sweetest meaning if it is made too scientific. It might be so easy for girls thus trained to think that household work (as a science) included *everything*, and to forget all that "home" means besides, all the sweet spirit of home life which woman is supposed to represent, and which includes rest and comradeship for herself and her husband and children.

I do not believe that teachers of housecraft have any idea of underrating the thousand and one little refinements that go to the making of a home. But there is a certain scholastic hardness about some of their methods; as though in reorganising the work of the household they delighted in riding rough-shod over many of the most cherished ideals of home.

What is badly wanted at present in America, and may be badly wanted in England too before this movement grows much older, is some go-between—someone or something to lessen the friction between the teacher of housecraft and the home-making woman. It is a great mistake that women should altogether oppose the new domestic science which will certainly help them to manage their homes more

easily and efficiently. It is equally a mistake that the teachers of that science should ever for a moment imply that housecraft is the whole art of home-making.

Personally, I think that a three years' college course in housecraft is not altogether good for a girl. In three years she might get an "academic" cast of mind that would be hard to outgrow. She might get a way of looking at the home problems from a hard, educational point of view. She might get out of sympathetic touch with her home people, and only see the home as a place in which she is to put into practice certain scientific principles that she has learnt at school.

May we not be expecting too much when we imagine that this housecraft is going to solve all our home problems?

I am sure it is a fear of this kind which lies at the back of a woman's dread of a college course in housecraft. I would suggest that it would be better to have a shorter course, say of a year, or eighteen months. A girl could learn a good deal in this time, and she could learn it too without getting a cut-and-dried, businesslike way of looking at the home life.

The other eighteen months she might spend as a "lady help" in some good family. In this way a girl would learn many things that it would be quite impossible to teach her at college. The management and training of servants, for instance, is one of the most important duties of a housekeeper, but no school of housecraft could possibly teach this; for

in the training of servants intuition and womanly tact and experience are needed. There are "home-crafts" which cannot be taught entirely in the class-room or gleaned out of text-books; there are some things which are sacred to our inner life and individuality, and which can only be "caught," as it were, by close daily contact with other women who have themselves learnt these womanly arts and accomplishments by personal experience. All the other delightful arts and accomplishments that go to the making of the home are learnt in the same individual way, although they should be also included in all training that has to do with *home* life.

I am sure that woman, whether she be old-fashioned or not, would not object to her daughter learning housecraft at the college if it were understood that the lessons were to be followed up by a course of training in the more refined arts of *home-craft* under some competent and refined mistress of a home. This seems to me to be the best solution of the problem. We ought not to expect that merely to teach housecraft will give us the true home-makers; for there is the inner and deeper lesson which has to be learnt as well—I mean the teaching of taste, beauty, and restfulness in the home. Ruskin says that to "teach taste is inevitably to form character," and if the sweeter and more artistic side of home life is left out from home training, it is not complete. Ruskin says again: "What we like determines what we are"; therefore, if a pupil has a taste for artistic millinery, dressmaking, arrangement of flowers, gardening, cookery, table decorations, and other

womanly arts, she should be allowed to have a chance of being trained in those arts.

For why should not arranging flowers, choosing colours, dressing tastefully, and arranging the rooms and tables with daintiness and understanding be included in housecraft and home training? Is not all art and beauty a "craft"?¹

And most certainly the more beautiful to the eye the home is, and the more taste there is displayed in the arrangement of everything within it, the happier is the home and the more contented are the home dwellers.

It is therefore wiser to recognise at the start that there are other and deeper things in connection with home life which also need to be taught and learnt properly before our girls have thoroughly mastered the real art of home-making.

¹ I am glad to say that this is now done at the "St Martha's College of Housecraft," Chichester Street, St George's Square, where the syllabus includes, amongst other domestic arts, marketing, cleaning rooms, arranging flowers, laying meals, etc.

CHAPTER XXII

THE REAL MEANING OF WOMANHOOD

"She never found fault with you, never implied
You wrong by her right ; and yet men at her side
Grew nobler, girls purer, and through the whole town
The children were gladder that pulled at her gown.
The weak and the gentle, the ribald and rude,
She took as she found them, and did them all good.
None knelt at her feet, confessed lovers in thrall,
They knelt more to God than they used—that was all."

ELIZABETH BARRETT BROWNING

IT takes more to make a complete woman now-a-days than it did two or three generations ago. In those days a girl used to take a recognised position in society as soon as she was married. For the simple act of marriage gave her a certain status, and in a sense put the finishing stroke to her education. Immediately after the ceremony she assumed by universal consent the rôle of matron, and all the rest was comparatively easy. She held her position, whatever her age or capabilities were, just because she was a wife and the prospective mother of children. She was no longer a "girl" but a "woman."

To-day all is so different. To be a "woman" means so much more than it used to mean. Girls who marry in their teens are no longer spoken of as

"women" *because* they are married. They are allowed to be girls still.

For in these days "girlhood" lasts much longer than it used to do. Women marry later—and are not looked upon as done for—and "put on the shelf"—when they are past thirty.

The days of "old maids" are over!

Another thing that lasts much longer than it used to, is Education.

The school life, which was all over and done with in the olden days at sixteen or eighteen years of age, often extends now well on into the twenties, and in many cases a whole college career is added on to the boarding-school education which was supposed to "finish" the girl off for her duties a few generations ago.

But I think it is now realised that there is no such thing as "finishing off" a girl's education. For when she leaves the school of her girlhood or her college, she enters the greatest school of all—the *School of Life*. It is then that the real and greatest education begins. It is then that the great teacher, Experience, takes her by the hand and says, "I will teach you the true and real meaning of education—I will teach you the real and true meaning of womanhood"; for there is something greater needed in a girl before the hallmark of womanhood can be imprinted upon her. And that something is experience—experience of the world and its ways, and of the great needs of life. It is not only schooling and passing examinations and receiving prizes that teaches this, and makes a woman of her. I have noticed over and over again that

REAL MEANING OF WOMANHOOD 127

some clever girls who have had the best education that money could buy, and who carried all before them at school and college, and for the time had the school world at their feet, yet made a complete muddle of their home life and opportunities, and became hopeless failures as "women" in their own narrow home circle.

For what their home circle expected of them was not only book knowledge, but tact and sympathetic understanding, and a quiet way of doing the simple, homely things of life. And yet they could not do these *little* things, although they had done the *big* things so well at school!

And this was because in their sheltered school life they had never had any close, intimate contact with the real human outside world in which men and women live and move. They had been almost too well, and too long, drilled in school and college life, and once outside the sheltering walls (where they felt so brave and strong and clever) they lacked the nerve and courage to take up a simpler and yet more independent rôle.

I have often noticed that these highly educated girls cannot even contribute to the ordinary home conversation, although they may be far more learned than any of the other women there; they have to learn a new language, as it were, and new ways, and begin a new sort of education for their home life.

It is the years that follow school life which really count most, when a girl enters the school of life and the world of Opportunity. What part will she have

to play there? This is the vitally important question.

Will it be where there is brisk life and movement, and the necessity for a continual pitting of herself against others? Will a bracingly competitive atmosphere surround her, and call out the best part of her, or will she drift into some quiet, non-competitive groove, there to be apparently stranded and dull, shut out from the struggle for survival which makes for independence, individuality, and self-reliance?

At the same time I do not think any woman of education nowadays need consider herself stranded or useless; for real education should come to our aid in every phase of life, and we should always be able to turn it to account.

For it is not only the big things, but the little things too, which are making the women of to-day, as they have made men and women for countless generations.

Woman need no longer be shut out from the busy centres of life and industry, or cut off from opportunities for developing the strong and self-reliant personality which she needs to possess for home life, as well as for life outside the home.

We often hear of "woman's tact"; but tact is not learnt only inside the home, but is also learnt in the busy, bustling, outside world, and is a natural outcome of dealings with the strenuous side of life. Personality and character are forged in the same way, on the hard iron anvil of decisions and courses of action which are forced upon her by the pressure of inside and outside circumstances.

For a woman to be complete, it is necessary for her to move onwards, and to mix with the great world where men's and women's characters are being fashioned by experience and opportunity. I think most decidedly that contact with the rush of life and seeing life from many points of view should not break up or destroy our home life; it should only make us more able to help our husbands and brothers and friends, and more able to sympathise with them in their business or political lives, or whatever their life's work may be.

I can call many women to mind who are leading a busy home life in their own circle, and also leading exceptionally busy outside lives. Some of them are highly educated, and some have never been to school at all! But all have this one point in common, that by their wide outside experience they can judge men and women quickly, and can do and say the right thing at the right moment with a sure and unfailing intuition and tact.

For a woman has this great gift, that she may be immersed in some large business or movement which seemingly absorbs all her time and energy, yet the energy which it absorbs from her comes back to her again in some mysterious way with a fourfold interest, making her stronger in spirit and courage than before. The great and irrepressible vitality of the movement which she is working for bubbles up like a perennial spring in the woman who voluntarily sacrifices herself most unselfishly for it. "What I gave I kept, what I kept I lost," said one of the wisest of our nineteenth-century sages. And how true it all is.

Therefore it is not the early marriage or the scholastic training which makes the modern woman. I myself have never "been to school" (in the ordinary sense of the word), and my education was most "sketchy" (as is often the case with the youngest daughter of a large family), but I have gained my general knowledge in the School of Life and by getting close to the busy inside heart of things, and by "mothering" the movement which I have been called upon to help. I believe that womanhood is made not only by education—but by lending a hand to the needs of the outside world—as well as by keeping alive the sacred fire of home life.

PART IV
HEALTH IN THE HOME

"It is better to do three things well than to do thirty things badly, and if we wish to purge our lives of the element of hurry, we must take as our rule two golden maxims: Never to try to do more in a day than we can do well; and when sure we can accomplish a thing in half an hour, always to allow ourselves forty minutes. Then we are able to move serenely through the bustle of life, and although each day we seem to have accomplished little, and to have relinquished very much, at the end of many days we shall find that on the whole we have done more and done it better than when we grasped with both hands at the hedge of flowers and tore away few blossoms and many thistles."—EMILY S. BOUTON in "Life's Gateways"

CHAPTER XXIII

GOOD HEALTH AND GOOD SPIRITS

"When you are lonely, full of care,
Or sad with some new sorrow,
And when your tired fancy hides
The brightness of the morrow,
Ah, turn your footsteps to the woods
And meadows, where the rills
Are quietly flowing, when the moon
And stars shine on the hills.

Upon your brow the great wise trees
Will breathe, and something sweet
Will reach you from the fragrant grass
You press beneath your feet ;
And some fair spirit of the fields,
Peaceful and happy-eyed,
Will find a way into your heart,
I think, and there abide."

MRS ERNEST RADFORD

SOMEONE has calculated that every workman or workwoman loses at least twenty days in every year from simple fatigue owing to unhealthy living. (I fear that this does not apply only to the working classes!) The result is a loss of efficiency to the nation as well as to the home, a loss that can scarcely be calculated, except by millions of pounds. And one wonders how it has all come to pass, and *why* people will live such unhealthy lives! For

such "fatigue" can only come from a state of unfitness.

And so the best way is to find out what the causes are.

There are so many small things which make people tired and unfit for their daily work and daily life.

One cause is worry. I think that worry kills far more people than work does. Anyhow, if I had to die of either I would rather choose to be killed by my work than by my worry! Very often the state of worry and the state of unfitness and fatigue come from our environments, and more often from eating wrongly. Sometimes the cause is the house we live in. Is it ventilated properly? Are the colours right? Is it too dark? Is it a restful house?

It is of vital importance that the house we inhabit should be a place of health and cheerfulness and rest. It is as well (as I have advised in a previous chapter) to set aside a room for a rest room and a holiday room, and always to keep the windows of this room wide open, so that we can have our "change of air" under our own roof.

Another secret of energy and health is to avoid monotony. Monotony may perhaps come second to worry among the influences that tax our physical vigour and vitality; for if we have always the same narrow interests, the same narrow routine of work, or even food, it is apt to lower our vitality, and if our vitality is lowered this also lowers a great many other things besides.

To those who are in danger of living too much in

a groove, or of letting their lives and work become too monotonous, hobbies are a great blessing ; they are a help to many tired men and women, and a means of recreation, and strength, to them.

A wife should take care that her husband and children have interesting hobbies in their homes, as these are the best means of repairing the mind and body, and of creating mutual interests in the family life.

It is most important that a woman should attend to her own health as well as to the health of the family. But very often in thinking a great deal for others she neglects her own well-being.

Women should arrange their work, their recreation, and their rest, with the same care which they devote to their religion ; their religion should include the religion of health.

The chief object of many people nowadays is to remove the results and appearance of ill-health rather than to possess within themselves such vigorous and positive well-being as can withstand "ill-health." I am glad to say there is a decided tendency towards the giving up of drugs. Sir Frederick Treves' remarks on this tendency are well worth quoting :

"I am certain it is safe to prophesy that the time will come when hospitals for infectious diseases will be empty and not wanted."

The argument of facts, he said, showed this to be inevitable, as was proved by the great success in dealing with these infectious diseases. Very little, however, could be done by the legislature, but every-

thing by the progress of medical science, and in a much larger degree by the intelligence of the people and the interest they took in it.

They must recognise that the old saying that "everyone must eat a peck of dirt before he dies" was erroneous, and must see that dirt was undesirable. Preventive medicine was founded upon hard facts, prudence, and common-sense.

The mystery of the ancient doctor, his use of long names, and his extraordinary prescriptions were passing away. The multitudes of shelves full of bottles which surrounded the doctors were passing away, and being replaced by simple living, suitable diet, plenty of sun, and plenty of fresh air.

The fight of the present day was against millions of microbes, and the weapons were sanitary regulations, municipal government, the sanitary inspector, and the medical officer of health.

Tuberculosis at this moment was killing fifty thousand per annum, not one of whom need die, for the disease was preventable. It could be dealt with not by physic, but by fresh air and sunlight.¹

Consumption and similar diseases could be cured by very simple methods, which would be efficacious as soon as the education of the public on matters of this kind was complete. These methods were simply notification of disease, isolation, disinfection, and, lastly, preventive or protective treatment.

He looked forward to the time when people would

¹ It is most important to add "diet" to "fresh air" and "sunlight," for diet is of great importance in the treatment of cases of tuberculosis.

leave off the extraordinary habit of taking medicine when they were sick, and when it would be as anomalous for persons to die of scarlet fever, typhoid, cholera, and diphtheria as it would be for a man to die of a wolf's bite in England.

All this is specially interesting as coming from a medical man of such repute. But I am going further than this, for I believe that besides fresh air, sunlight, and diet, there will be included, in education, teaching the right way to breathe, and also simple ways of having air and light baths in each house, as much as we now have the ordinary baths. I hope too that people will be taught the right way to eat their food in a leisurely manner; for in these rushing days the "rushing meal" is the cause of much depression, fatigue, and in fact of nearly every ailment that can be mentioned. I believe that in future years education will be extended to these things which each person can do for himself, within his own home, without much change in external conditions.

We often ask ourselves what is the secret of the cures at Homburg and Marienbad, and other "Bads," which are so terribly expensive, and yet often so miraculous. How far is the cure due to the change of air and the change of scenery, or the change of régime, early rising, with a walk in the morning sunlight and the general adoption of a different set of habits? How far is the change due to the healing waters, and how far to these alterations in the routine of daily life?

If people would only believe it, a good deal of these "cures" can be carried out at home. For we can get

up early and walk in the sweet morning air, and we can live more simply, and we can go to bed early.

There are also mental helps to recovery, which must not be neglected. We must, if possible, avoid what we find depresses us.

A Canadian paper speaks of a physician who studied the subject carefully, and found that the worst thing for some people who were ill, was the singing of hymn tunes, since they made the patient feel that he was in the last stages of his illness, and so lose hope and courage, and have much less chance of recovery!

Of course, music is an individual thing—and many invalids would prefer to hear sacred music and hymn tunes to any other class of music, but it is as well for those in charge of invalids to watch carefully the effect that different kinds of music have upon their patients; I know of many instances where music has been a healing influence.

But besides the dreary music, there is the dreary wall-paper, the dreary pictures, the dreary voices, the dreary manners! All these things should be avoided. For outside the home there are so many depressing things in life, with its fogs, and dust, and lack of sun, and the cry of poverty and unemployment. And so, *inside* the house, we want all the cheer we can get; and we can get a great deal of it from our surroundings and from our own attitude of mind. People cannot help being influenced by their environments; therefore how all-important it is that these should be healthy!

But for those who cannot change their surround-

ings it is important that they should possess wills and health strong enough to resist any external depressing influence, so that—in spite of all—they themselves may radiate health and happiness to all those they come in contact with ; for it is so true what R. L. Stevenson said—namely, that :

“ A happy man or woman is a better thing to find than a five-pound note. He or she is a radiating focus of good-will ; and their entrance into a room is as though another candle had been lighted.”

CHAPTER XXIV

SLEEP

"Sleep is a re-charging of the body battery."

WOODS HUTCHINSON

HOWEVER much authorities may differ as to the amount of sleep which an ordinary person needs, all authorities are agreed as to the importance of sleep.

But sleep is not only a matter of hours; it is a matter of the right kind of sleep too. Some people can sleep so skilfully (if I may use the phrase) that they need very much less time than others. Sleep is not to be reckoned by hours, any more than work is, or than books are to be reckoned by the number of their pages. For just as an inspired hour of work is worth months of half-hearted, slipshod drudgery, so an hour of really good sleep may be worth many hours of half sleep.

Sleep is, as F. Horridge has shown in his "Dynamics of Nutrition," one of the chief factors in the rapid growth of children and young animals. An infant will often sleep eighteen or twenty hours out of the twenty-four.

He says that "absolute rest of mind and body has been recognised to be one of the most efficient methods of restoring nervous power."

But sleep is not "absolute rest of mind," it is not a period of entire inactivity and rest; for it is also a period of the greatest possible activity of three kinds.

First of all, it is certain that there is more spiritual and psychic activity during sleep than at any other time.

Secondly, there is more repair and "scavenger" work going on within our bodies than at any other time. The food which the body has not digested or assimilated during the day it spends the night in working upon. No wonder then that those who have overloaded their bodies with excessive food and drink, wake up tired, for their digestive organs (those mysterious inner workers) have been hard at work all night.

Thirdly, there is the labour of the sub-conscious mind working out problems and other matters. We may go to sleep with a difficulty; and yet wake up and find it solved! What has solved it? The sub-conscious mind, which was awake while we were asleep.

It is interesting to notice the order of the senses in falling asleep. I will quote what I once read on this subject:

"Our senses do not fall asleep simultaneously. The sense of sight is the first to fall asleep, then taste, then smell, hearing, and lastly, touch.

"Moreover, the sense of touch, being the last to fall asleep, is the sense that sleeps most lightly; next in order come the hearing, the sight, taste, and smell.

"In sleep, unconsciousness is not deep during the first hour. At $1\frac{1}{4}$ hours it becomes deeper, and reaches its maximum at $1\frac{3}{4}$ hours; then it slowly becomes shallower for $2\frac{1}{2}$ hours; at the end of $5\frac{1}{2}$ hours it again becomes deeper, and finally passes off."

Volumes and numbers of articles have been written, numbers of lectures have been given, on the causes and cures of sleeplessness. Among these the chief have been said to be irregular hours, the habit of thinking in bed, lack of exercise, improper ventilation of the room, and wrong diet. A writer to the daily papers has given some useful hints on the subject :

"Insomnia . . . is frequently a self-inflicted disease brought on by carelessness. The woman who retires to bed at irregular hours or who does all her thinking in bed deserves to suffer with insomnia and everything else that is disagreeable !

"It cannot be too often impressed on such people that bed is the place for sleeping, not a place for reviewing mentally the events of the past day or for planning the events of the morrow. The mind should be as vacant as possible if the sleep is to be recuperative.

"All thinking, whether the thoughts be pleasant or unpleasant, should be entirely banished so soon as the would-be sleeper gets between the sheets.

"Then there are other antidotes to insomnia to be considered, such as warm baths, a certain amount of

exercise of both body and mind during the day, massage, wet sheet packing (in severe cases), a light supper, the correct temperature—58 degrees to 60 degrees—furnishing and ventilation of the room.

“The bed should be fairly hard, and the covering light. Opiates and drugs should be avoided like poison. They are not sleep producers, but only deaden the sensibility of the brain. Sleep, to be refreshing, must be natural, otherwise it is succeeded by a painful depression of the mental and physical vigour. The sounder the sleep, the more perfect the recuperation.”

Dr Rabagliati, in his “Air, Food, and Exercises,” page 312, has an interesting theory as to the origin of sleeplessness. It is worth quoting. He says:

“Sleeplessness is due to the clogging of the blood. The clogged veins have every facility for getting rid of their waste matters to the tissues, etc. Thus they overload the tissues, and sleeplessness is the result.”

Suitable diet will therefore be of the first importance.

A paper called *Health* offers some useful advice as to the varieties of food which we can choose for sleeping on:

“A short time ago physicians held that the eating of food immediately before retiring was almost a crime. The old theory has quite exploded. One medical journal, in commenting on the subject, said

that it was not good, as a matter of fact, to go to bed with the stomach so loaded that the undigested food will render one restless ; still, something of a light, palatable nature in the stomach is one of the best aids to quietude and rest. The process of digestion goes on in sleep, with as much regularity as when one is taking violent exercise to aid it, and so something in the stomach is very desirable for the night's rest. Some physicians have declared, indeed, that a good deal of the prevalent insomnia is the result of an unconscious craving of the stomach for food, in persons who have been unduly frightened by the opinion that they must not eat before going to bed, or who have, like many nervous women, been keeping themselves in a state of semi-starvation. Nothing is more agreeable on retiring for the night than to take a bowl of hot broth, oatmeal, E. M. Proteid Food, gruel, or some good nourishing soup. It is a positive aid to nervous people, and induces peaceful slumbers. This is especially the case during cold winter nights, when the stomach craves warmth as much as any other part of the body. Even a glass of hot milk is grateful to the palate on such occasions, but a bowl of light well-cooked gruel is better."

No hard-and-fast laws can be laid down. Whereas one person may find an apple the best cure, another may prefer sponging the face with cold water, another a cold bath, another a tepid bath, another a hot bath, another deep breathing, and so forth.

There is the same difference with regard to the best positions for sleep. Horridge says :

"Many persons sleep better on a high pillow ; many, also, do not enjoy perfect repose when lying on the back. Increase of blood-pressure in the nerve centres causes an increase of expansion and greater activity, hence the tendency to wake or dream when one is lying on one's back."

Besides the positions of the body, there are many little devices for inducing sleep, such as to pass the hand over the brow upwards and over the head and down to the neck quite quietly several times.

There is no doubt that sleep is a habit, and should be cultivated as a habit. It is one of the habits best worth acquiring, and perhaps the first step towards acquiring it is a feeling of good will towards everyone and ill will towards *no one* and *no thing*, and a self-suggestion of "*All's well*" as we lay our head upon the pillow !

CHAPTER XXV

REST

“ When the ills of life
Had chafed my spirit, when the unsteady pulse
Beat with strange flutterings, I would wander forth
And seek the woods. The sunshine on my path
Was to me as a friend. The swelling hills,
Or quiet dells retiring far between,
With gentle invitation to explore
Their winding, were a calm society,
That talked with me, and soothed me. Then the chant
Of birds, and chime of brooks, and soft caress
Of the fresh sylvan air, made me forget
The thoughts that broke my peace.”

BRYANT

IT is so true that, as Marcus Aurelius says, we ought to give ourselves “time to learn something new and good,” knowing that “day by day nature is the parable of which human life is the interpretation.”

REST is an individual thing, for no two people interpret the word “rest” in the same way; no two people rest in the same way.

For some of us the best rest is often not sleep, but recreation. To some people recreation comes through exercises for the body. To others exercises for the body (such as physical culture or games) are not recreation; since what is

rest to some is not rest but drudgery and slavery to others.

It is also thus with walks in the country; to some they are boredom, for the trees and flowers convey no message to their hearts; the songs of the birds and the soft wind rustling amongst the trees and grasses sound no music in their ears.

Again, there are many women who find needle-work a restful occupation, others who find reading rests them. There are others who prefer writing or painting as a rest cure. Hazlitt writes very cleverly of writing and painting and their effects upon the mind:

"In writing, you have to contend with the world. In painting, you have only to carry on a friendly strife with nature. You sit down to your task and are happy. From the moment that you take up the pencil, and look nature in the face, you are at peace with your heart. The hours pass away untold, without chagrin, and without weariness. Innocence is joined with industry, pleasure with business; and the mind is satisfied."

But perhaps the most general and complete rest for most of us is that which is recommended by Bishop Beveridge—and this is music—(of the right sort!):

"That which I have found the best recreation to my mind and body, whensoever either of them stands in need of it, is music, which exercises at once both

my body and soul ; especially when I play myself ; for then, methinks, the same motion that my hand makes upon the instrument, the instrument makes upon my heart."

Whatever hobbies or "rest cures" we choose, however many—and the more the better—whether we prefer such things as active games or quieter games, or whether we can merely rest without recreation, one of the most vitally important points of life is to use our leisure wisely. There are few things that people know so little about as how to rest and how to use their leisure wisely. As a matter of fact, many of them make it an exhausting process, so that after it they are even less fresh than they were before. Rest should mean refreshment to the mind—it should mean a life-giving spring to the body.

Another way of resting is by our *thoughts*. I have found it very restful to let my mind dwell upon restful words—for words are living things, and because they live they can help us !

There are words in our vocabulary which mean nothing to some of us, and other words which mean so much that they become a living force in our lives. Other words, again, we mentally cross out of our dictionary because they seem to hurt us, or because they hold a meaning to which we feel we can never attain. We have each of us our own dictionary and our own pet words, and our own crossed-out words.

There are words that depress us, words that cheer us, words that help us, and words that do us harm.

Now, by all means let us cross out the words that do us harm. We should turn from such words as "worry," "exhausted," "fearful," "hopeless," "disease," and, instead, we should fix our thoughts on words that will calm us.

I am sure that the word which we are all needing to fix our minds on, is the word "REST" in capital letters! Print it on a large piece of cardboard, or illuminate it in lovely colours, and hang it up in your room where you can see it before you close your eyes at night (perhaps the most important time of life), and as you open them in the morning!

To no two people does "rest" mean the same thing. There is rest of body without rest of mind, and rest of mind without rest of body.

How often we see faces drawn with anxiety, or marred by lines that are the result of hard and bitter thoughts! Instantly, as our paths cross, we are almost forced to join our thoughts with theirs. Such is the power of thought and expression.

Now, rest of body is of little use without rest of mind. We ought to begin by training our minds to rest and to be calm. Our body is the servant of our mind. If we have taught our mind to rest, our bodies and our limbs and our expressions will be compelled to follow suit. In a railway carriage or omnibus we sometimes see a fellow-traveller apparently sitting perfectly still, but if we watch him closely we sometimes see the hands working nervously, and the feet moving backwards and forwards restlessly, and sometimes the lips moving as if in argument with someone, and then we know

that perhaps, though compelled to sit still, this person is wearing himself out with some mental worry.

How can we obtain this Rest that will rest us? One way is to think and dwell on quiet words with quiet meanings. Another secret is mentally to detach ourselves from the scenes that worry or depress us, to see the rushing whirl of life and the jostling crowds only with our physical eyes, to close our mental eye to outside things, and instead to open it in imagination to calm and restful thoughts and happy memories.

We may not always be able to rest physically, but we can perhaps learn what the real meaning of the word "repose" is. Repose of the right sort is one of the most urgent needs of the times. Repose is not a luxury—it is a part of ourselves, something we can claim at any moment. As I read the other day, "Repose makes you company for yourself—welcome always to yourself—agreeable always to yourself." Repose is never bored.

Repose is one of the words that rest us to think of; it means more than rest, because it means what is *within* us.

It also means "poise." That word, too, is a good word to dwell on. Poise expresses rhythm, adjustment, and balance. We often see the little brown sparrows descend from the roofs of houses and the chimney-tops, to the crowded streets below, to see what they can pick up, but when the rush becomes too great—in a moment they can spread their wings, poise themselves in the air, and rise beyond the

rush of motors and tread of busy feet to the tops of the trees and houses. That power of rising and of poising is within themselves, and is a secret known only to themselves and to their Creator.

But we too have another sort of secret within ourselves—the secret of inward peace and repose—the secret of going into the silence—even amid the rush and clashing sounds of life. And out of silence great things can happen—out of silence the flowers grow.

CHAPTER XXVI

QUIETNESS

"In quietness and in confidence shall be your strength."—The Bible.

"Quiet minds cannot be perplexed or frightened, but go on in fortune or misfortune at their own private pace, like a clock during a thunderstorm."—R. L. STEVENSON

FOR most of us it is easier to work than to do nothing. We imagine that we are at our best when we are working hurriedly. The present-day generation does not consider that it has time, or that it is worth while even to read the Bible, in which there is so much about peace and rest and quietness. Yet none who have read the Bible regret it. In it they find such great common-sense truths as, "In quietness and in confidence shall be your strength," and "O Jerusalem, if thou hadst known the things that belong unto thy *peace*!" In few modern and up-to-date books do you get such teaching as this. Longfellow's "Let us then be up and doing" sounds in advance the note of to-day's American hustling and *unrest*.

Every now and then, however, we row into a backwater of life, and there, away from the rushing stream, we sit in the boat and half close our eyes, and think—and let our surroundings creep into our senses. And that is when we really *live*. Those

hours in a backwater, or on the mountain, or in the desert, or in the woods, were the hours of life and living. Then the soul grew, and was far away from all competition and distrust and discords.

But what can we poor hurrying mortals do with our ordinary everyday lives? The top floor of a high building seems a poor substitute for a mountain, and somehow in the deserted parts around London—for instance, in some parts of Hertfordshire, or Essex, or Middlesex—we do not feel peaceful, but often more restless than ever; for it has not the calmness of the desert or the inner peace of the country; it is too near the rush and whirl of the city life.

And then people *will* take their worries and hurries away with them on their holidays—they do not relax their minds (or their strained expressions either!) and they find new worries in the lodgings sometimes; for even in the apparently perfect cottage outside London there are the earwigs, the damp, and the incompetent domestic!

Yet intervals of rest are as important to us as are our meals. *They are the meals of the spirit.* The spirit is starved without leisure. When and how can we give our spirit these meals of quietness?

I will suggest one or two of the best ways, and then two or three substitutes. Later on I shall describe the best way to take our holidays.

The surest and soundest of all refuges, of all “dining-rooms” for the spirit, is within ourselves. Here we have our tiny picture gallery and library, our garden of flowers, our recess without people (or

without people that disturb us), our own little kingdom, the "haven where we would be." Marcus Aurelius wrote of this inner retreat long ago: "Let nothing bedim the conviction that in a man's own breast lies the real country retreat, and that here is all the peace that can be found on mountain-tops, by the sea-shore, or where thou wilt." Few have this retreat. Most are obliged to seek its earthly counterpart outside themselves and outside their ordinary surroundings, instead of in memories and imaginations.

The second help will be to fix on a peaceful place that is a refuge to us. It may be only a favourite room in the house, or the screened-off corner of a room, or a field, or lane, or wood in the country, or some place by the sea; or on a hill, or some such retreat as the silent Church of the Ascension in the rushing Bayswater Road. (It is among the pities of life that, when churches are needed most, they are often locked up. They should be open day and night. For even a thief cannot steal one of the greatest and truest treasures of the church—its atmosphere of repose.) It is within these shelters that we can regain our poise.

Another help is partly on the physical side. Try to relax the muscles, smile (instead of the tense, knit brow), breathe deeply and fully, yet quietly, and recall a pleasant time in your life. Then think of health and happiness, and of some sweet, restful words. These are some of the avenues that will lead us into an inner chamber where peace abides, I mean the inner chamber of which Christina Rossetti wrote:

"I have a room whereinto no one enters
 Save I myself alone.
 There sits a blessed memory on a throne
 There my life centres."

CHAPTER XXVII

THE BEGINNING OF THE DAY

“Every day that is born into the world comes like a burst of music, and rings itself all the day through ; and thou shalt make of it a dance, a dirge, or a life march as thou wilt.”—CARLYLE

AS the first day of the week will often strike the keynote of the week, so the first hour—or even the first few minutes—of the day will often strike the keynote of the day.

Sometimes people wake in a depressed state, and imagine in consequence that there will be a misfortune or failure on that day. As a matter of fact it is probable that they have been taking wrong food or drink on the day before and have an attack of indigestion as the result.

But, even if this were not so, to start the day with a gloomy spirit is to encourage that spirit to enter us for the rest of the day. Our first thoughts, then, are as important to us mentally as our first meal is to us physically. To think only of *ourselves* is to begin badly, but to wish that all other people—as well as ourselves—may have health, self-control, success, happiness, is to give ourselves, as well as others, the best possible chance of many pleasant hours, and a successful day.

Therefore let us begin the day with hope ! For hope opens the windows and bids us look out, and

look up, to see that, in spite of all, the outlook is good. We have light and air, fresh water to drink and wash with, sweet flowers and (sometimes) the sun, to cheer us, and infinite possibilities for improving the body and mind. We can breathe deeply, fully, and rhythmically, and think cheerfully, and move about briskly, and not look worried and unhappy. We can do a few healthy exercises in our bedrooms. We can perhaps go out for a little walk, or read a helpful book, or do some simple duties, or try to do a kindness. If difficulties come during the day, we shall then be strong enough to tackle them.

As to our worries—we must give no place to them ; we must not even let our lips say, or our minds think, the words, “I am feeling very worried to-day.” If we say or think that, we shall look it too !

Let us rather strive to make each day begin wisely and end wisely, physically as well as mentally, so that Longfellow’s beautiful lines may apply to each day in the week :

“ He liveth longest who can tell
Of true things truly done each day.”

There are several serious mistakes that are commonly made in the early morning. They should be avoided religiously. One mistake is to begin the day with a *hurried* feeling. That is done by thinking of the *whole* day and all it will or may bring us instead of only taking it hour by hour, and part by part. How much better to say :

“ I do not ask to see,
The distant scene—one step enough for me.”

Mr William G. Jordan, in his book "The Majesty of Calmness," gives some splendid advice on how to live no-hurry lives :

"Let us as individuals banish the word 'hurry' from our lives. Let us cultivate calmness, restfulness, poise, sweetness—doing our best, bearing all things as bravely as we can ; living our life undisturbed by the prosperity of the wicked or the malice of the envious. Let us not be impatient, chafing at delay, fretting over failure, wearying over results, and weakening under opposition. Let us ever turn our faces towards the future with confidence and trust."

Another good thing at the beginning of the day is to think only of our own affairs, or to assert and suggest good only for ourselves, but also to wish good for all others, not forgetting those who are working for us. We ought to remember how much better off we are than we might have been. We ought to begin each day with the spirit of hope, and the spirit of thankfulness.

A common mistake is to eat too heavy a breakfast.

There are undoubtedly some who are suited by a heavy breakfast. But there are many thousands who are better suited by a light breakfast or by nothing solid for breakfast, or even by no breakfast at all ! It is as well to understand the theory of this.

Digestion is a complicated and long process, taking not two or three hours, as dogmatic authorities used to tell us, but many hours—perhaps twelve, perhaps

even fifteen or sixteen. Now suppose that we finished our last night's meal at eight o'clock, we ought to have digested and assimilated most of that by the morning, so as to be like a dynamo primed with energy for thought and muscle work. But very often the last meal of the day before is still in process of being digested when we sit down to our breakfast! What will happen then if we take a heavy breakfast?

Perhaps it may stimulate us; for food generally does that. But it also calls for our energy to digest it, and if we give this important energy to our digestion we cannot give it to our work and brains as well. This is the theory, that a light breakfast increases the brain energy by keeping it clear.

The first few days of the no-breakfast or light-breakfast plan may not be satisfactory. We may miss the stimulant, and feel unfit for work, but after a time we wonder we ever did anything else, for we find that our work is so much easier, and our brains so much clearer without it.

The morning bath is to most of us one of the most important acts at the beginning of the day. It is impossible to lay down any rule about the best kind of bath to have. For some prefer a hot bath, others a tepid one, and some can stand a cold bath. But whichever we prefer, it is the morning bath and the exercises after it that "pull us together" more than anything else does.

For those who cannot stand cold baths—and who have either a hot or a tepid bath—it is a good plan to dip the hands in *cold water* after the bath, and rub them all over the body. The gentle massage and the action

of the cold water on the skin produce a healthy glow, and prevent the risk of catching cold after the hot or tepid bath. It is also very good for bracing up those who suffer from "morning depression."

If these simple rules are carried out—especially at the beginning of the day—it is astonishing how much simpler life becomes, and how easily we can perform duties that before seemed to weigh us down.

And at the close of the day we can take our well-earned rest, and look forward with no dread to "tomorrow," for we have learned how to spend our day in the *best way*—namely, the best way to begin the day—the best way to live the day—the best way to end the day, so that we can fulfil these beautiful words :

"Let every dawn of morning be to you as the beginning of life ; and every setting sun be to you as its close ; then let every one of these short lives leave its sure record of some kindly thing done for others, some goodly strength or knowledge gained for yourselves."—RUSKIN

CHAPTER XXVIII

THE EARLY-RISING CURE

"Here are the skies all burnished brightly,
Here is the spent earth all re-born ;
Here are the tired limbs springing lightly
To face the sun and to share with the morn
In the chrism of dew and the cool of the dawn."
From "In Tune with the Infinite"

THERE is a poem written by Mr Stuart Glennie which is called "In the Morning Land." The Morning Land is a land about which we modern town-dwellers know little. We know more about Shadow Land ; for the hours of daylight and sunshine are far too short, and the hours of shade and sunlessness far too long in our grey cities.

We associate pathos and sweetness with our thoughts of sunset and eventide, feeling that these words express a delicious sense of rest and calmness which follows after the work of the day. But sunset and eventide do not stay—they are heralds only of the darkness and the night. Thus, although we love and cherish the old hymns and poems about the eventide, these only soothe us ; they never brace us up. The words in the well-known hymn, "Abide with me, fast falls the eventide" are only too true ! For we stand and watch a glorious sunset with its wonderful, vivid colours splashed across the sky ;

but even as we gaze it has passed away, and the night-rack has rolled in, "rugged and brown," and then the brown deepens into the blackness of the night. We return to our houses and pull down the blinds and, by the aid of artificial light, we read or write, or work, straining our eyes under this glare, until the clock on the wall points to the conventional, but unnatural, hour we have chosen for our bedtime. This is what eventide and the vanishing of daylight has come to mean to us—that we cannot go to bed as our fathers in earlier ages could, soothed and lulled to restful sleep by the sweet, calm thoughts which the sunset has called up in our minds.

But if we were to change all this, if our work were once again to end with the daylight, and we were to go to bed as soon as it was dark, what would that mean to us?

It would mean that we should begin to understand and love the daylight as we have never done hitherto. It would mean that the sunrise hymns, as we sang them, would be dearer to us than the sunset hymns; for they would strike a more human chord, and ring with a more bracing clarion note.

How little we can yet understand such words as

"Awake my soul and with the sun
Thy daily stage of duty run."

At present it is only the animals and birds and flowers that wake with the sun. They absorb the fresh untainted breezes; they realise that the early morning dew refreshes them, and that the early rays of light are the life-giving ones. And while they

are drinking in all this freshness and strength, we are lying with closed blinds, and some even with shuttered windows, shutting out from our tired and sometimes colourless lives the glorious beauty of the "Morning Land."

For there are colours in the dawn and sunrise that we cannot see at any other hour of the day. Dante describes the glorious hues of the sky at sunrise, as "less than rose, and more than violet." Is it not worth while then to rise in the early morning air, and see these wonderful colours of the dawn? Tennyson writes of this "early-rising cure," even in England :

"And I arose, and I released
The casement, and the light increased
With freshness in the dawning East."

A question was lately raised by the L.C.C. whether it is harmful or healthful for children to "rise with the lark." The evidence given by a dairyman and a newsagent was most interesting.

The dairyman said that children would be a great deal better in health if they rose early. He then gave the experience he had had with his own children. At one time, he said, they constantly required the doctor, who finally advised early rising as a cure. As a result he took them out in his milk cart on his morning round. From that time they became strong and healthy, and he believed if it had not been for rising early they would have been dead by now.

A newsagent then testified that the boy who

came to him for the early delivery of papers was at one time supposed to be in the first stages of consumption, but he became perfectly healthy through the early rising, and exercise, which his work gave him in the fresh morning air.

We all need the "light and air cure," for it is sadly true that as we now live we do not get light or air enough. It has been proved that those who live in bright, sunny places are, as a rule, more cheerful and happy, and far less easily depressed than are those who live where the sunlight seldom comes. All nature depends upon the sunshine, and we are part of nature. Even the blind realise the difference between day and night, and are cheered by the light and depressed by the darkness. The flowers cannot live without light, and they open their petals at dawn, and growing children are like growing plants that want all the sunshine, light, and air possible.

Only think what it would mean to us all if by passing the "Daylight Bill" we should add 150 hours of daylight (and sometimes of sunshine) to the life of every human being! We who, when in the country in the summer, have risen with the sun and have had a lovely walk in the fresh fragrance of the morning, and who have seen the early glory of the sun, know how sorry we feel for those who have remained in bed in their darkened rooms, and who are only rising as we return home, refreshed and invigorated, by our "early communion" with nature.

The first commandment in the Bible is "Let there be light." And as light is one of the greatest forces in nature, and the greatest healer not only of the

body, but also of the mind, we should all strive to live more in the "Morning Land"—that land of light and sunshine.

We should then be adding another land to England, a land of which at present *we* know so little, and the flowers and the birds so much.

CHAPTER XXIX

HOME PHYSICAL CULTURE

“It is the vivifying element of newness in exercise, or the out-of-the-ordinary direction of the nervous energy, that best mobilises the muscles and quickens the mind and body.”—E. M. BISHOP in “Seventy Years Young”

DURING every day most of us inevitably take a good deal of physical exercise: washing, dressing, going up and down stairs, walking, and so on, all of which necessitate muscular movement. But the result is not always healthy. Whether the exercise be excessive, or deficient, or wrong, the fact remains that our daily work does *not* seem to tend to daily health, whilst systematic physical exercises do, at least for a time. And so the question is: “What changes had we better make?”

There are at least three distinct ways.

The first is to add health exercises to our daily life. This is the most popular way. It is very strange how many people will pay quite a large sum for a stereotyped set of dull movements which they could buy in a booklet for a few pence, or even learn for nothing, if they cared to study the physical drill of children in Government schools.

Many of these exercises are common to all, or nearly all, the best-known systems, whether Swedish, or German, or British. There are, for example,

trunk-bendings, trunk-turnings, and trunk-circlings, arm-bendings, leg-bendings, and so forth. They all do some good. But in themselves they are, as a rule, so very dull that, without a powerful motive kept constantly in view, they are usually given up as a nuisance and as too severe a tax on time. The advice so often offered, "Systematically exercise every muscle of the body every day," does not appeal to people for long. They begin ardently, but "in time of temptation fall away"—the temptation generally being to hurry on to something else!

In physical exercises one of the most important things is to be leisurely. For an exercise done in a hurry is of scarcely any use whatever. One of the exercises we teach in our Physical School is that of stretching—slowly stretching—and at the same time concentrating on the exercise, and only exercising *one side* at a time, whilst the other side rests.

The method is to stand upright, then rise on tip-toe, lifting one arm, whilst the other arm hangs idle and relaxed. Stretch the arm as high as possible, holding the head well back; then open wide the fingers of the hand and stretch them, and rotate the hand slowly at the same time. Then gradually lower the arm and let the feet return to a normal position. Then stand on tiptoe again, and do exactly the same with the other arm and hand whilst the first arm "rests." This exercise teaches concentration, as well as leisureliness, and is a splendid home exercise to be done in one's own bedroom.

Another way is to learn to do in a better manner the physical work which our bodies already have

to do. For instance, we already *breathe*. And we can regard breathing exercises, repeated frequently during the day, either as added exercises, or as physical work which we do already, but are now learning to do in a better manner.

For the art of breathing rightly is one of the most important things to learn, for the mind as well as the body. It is this art which we are specially dealing with in our Normal Physical School. There are many kinds of breathing, but even to *begin* to master the art of correct breathing may take nearly two years. It is best, therefore, to begin with quite a simple exercise, such as the following from the "Eustace Miles System of Physical Culture":

"Do not hurry. Practise steadily and slowly every day, using the many opportunities that occur, as, for example, when you are waiting before crossing the road. The first lesson is to breathe well in with a full breath through the nostrils while the mouth is kept closed—gently closed, not tightly clenched. It is as important to breathe out fully as to breathe in fully. When you have practised the full breath—then let it out through the lips as thoroughly as possible, as is described in the following exercise. The Hindus have a special practice which they call the cleansing breath.

"In this, when you have filled the lungs, 'you form your mouth as if you were going to whistle' (but you do not actually whistle unless you are alone!); 'you then let the air out in short, sharp puffs, through the lips, until your lungs are empty.' Of course they are never really empty; they always have a residue of air."

In breathing exercises, as in others, there must be no hurry. Let every stage be gentle. That is what makes all exercises, especially breathing, so good for nervousness, as when we are forced to be leisurely and controlled, calmness takes the place of the inward nervous, hurried feeling which is the cause of so much irritation and excitability, and nervous breakdown.

All this also applies to our sitting, standing, walking, and any household tasks, such as sweeping, and dusting, or making beds. They all involve muscular exertion, and they all can be done in a better way. Then by sitting and standing rightly we can help the health of our lungs and other important organs, including those of digestion. The household work itself would usually belong to the first class—that of added exercise. If we need to develop our muscles, we can cook, make beds, clean grates, dust rooms, wash clothes and china, etc., and outside we can perhaps do gardening. Few people realise the physical truth of these words of Keble :

“The trivial round, the common task,
Will furnish all we need to ask.”

It is a sad fact that the physical side of many religious sayings is almost entirely neglected.

When the word “exercise” is used, people think at once of those movements for developing the muscles and curing ailments which are taught in gymnasia and ordinary schools of physical culture. But what I want to write about here is the training of the body *at home*.

I know a doctor who brought up his girls to do household work, such as bed-making, not for economy,

but because he knew that these exercises are—or should be—splendid for the *health* of the body, and the mind too. And I myself am proud to say that I can make beds, black boots, clean grates, sweep, wash, cook—in fact, do any household work; and splendid physical culture it is too!

I do not think that it is necessary for women to go outside their own homes for physical culture and exercise, for inside every home there are opportunities for healthy exercise and practical physical culture. We generally leave our servants to do the things that would give us just as good exercise as going to a gymnasium—for instance, making the bed and turning the mattress is excellent physical culture! Two other things that exercise the arms capitally are blacking boots and blackleading grates.

But how few women would think it possible to do these things without “letting themselves down” in the eyes of others!

My firm opinion is that if a girl—who has not a weak heart—will do such work, with her body in the right position, she will go far to keep herself well and improve her figure. She must not let her chin poke forward or her shoulders be rounded; and she must breathe deeply and fully in through her nostrils, with her mouth closed. She will then find household work—and I may add gardening and daily work—capital for her physique and her general fitness.

This is the kind of exercise which girls can easily practise outside the gymnasium; it needs no severe strain, it needs no fees, and the large, all-enveloping apron takes the place of the gymnastic costume.

It is also important to train the left hand to do a great deal of the work neatly and readily. This tends to increase the gracefulness of a girl.

Needless to say, household work should be supplemented by other forms of physical culture. Out of many such forms I shall choose a few. I shall say nothing about walking and running and swimming. I shall only speak of simple games, and of dancing and skipping, and of curtseying.

Of games, in which England is very rich, two of the best for girls are "catch" and Badminton. Catch needs no description. It trains the eye, and gives quickness, neatness and accuracy. A modified Badminton needs only a shuttlecock or woollen ball and a battledore or racket. It can be played in a bare room or a courtyard or garden, with a piece of thick tape stretched across the space. It is capital exercise, and, like household work, should sometimes be made a means of training the left hand instead of the right.

Plenty of other simple and inexpensive games will occur to anyone who gives the question a little thought.

Dancing has formed part of the physical culture of many nations all the world over. Recently it has been revived in England—for instance by Sister Grace (Mrs Kimmins). Dancing is healthy in itself, and trains the body in gracefulness, poise, endurance, quickness, and rhythm.

The same is to be said of skipping, which a number of athletes recommend and practise as good preparation for severe athletic competitions.

Both dancing and skipping develop the lungs,

which have so much to do with our health and happiness. They need only a very small space, as long as the air is fresh. The little children in the streets make the best of their few chances of dancing. They seldom miss the opportunity when a barrel-organ is at hand.

Then there is curtseying. It is a beautiful movement when it is well done, and it is very healthy too. I should suggest, as an interesting form of home physical culture, that girls held an imitation miniature court, with a queen before whom they curtseyed, danced, walked slowly backwards and forwards, and so on. One is able thus to turn an otherwise rather dull exercise into an interesting game of acting.

These are a few hints that occur to me as most likely to be useful in daily life and for daily fitness. But I should like, before I finish, to repeat how important it is to do the exercises in the right position (for instance, with the small of the back hollow), and also to do them in the right spirit. It is your duty to others to keep your body healthy and pleasant to look at. When you are training your body you are helping others to be healthy as well as yourself. It is a part of religion to keep the body fit. Every girl who trains her body sensibly is doing something for England and the Empire. She is benefiting her country by this as truly as our soldiers and sailors are by their work and drill. As surely as it is true that a nation's health is a nation's most precious wealth, she is adding to the national bank balance, and lessening the national debt.

CHAPTER XXX

DEPORTMENT, OR THE INDESCRIBABLE SOMETHING

"It is indeed a pleasure as well as an inspiration to see her as she goes here and there, to see her sunny disposition, her youthful step, to hear her joyous laughter. Indeed and in truth, Shakespeare knew whereof he spoke when he said: '*It is the mind that makes the body rich.*'"—RALPH WALDO TRINE

A FRIEND comes to us on a visit, and such is her charm of manner and grace of carriage that we are quite at a loss to describe the impression that these externals make upon us. We search dictionaries, books of synonyms, and books of poetry, to find a simple word to define this atmosphere of personality, something to tell us what it means, and why she is so different from everyone else in the house. Apparently it is the external surface that impresses us. But in reality it is the very inmost which has reached the surface.

In our feeble effort to describe this light and graceful "something" which is so intangible, we wonder if the old-fashioned word "deportment" would help us? But it is too heavy and formal a word. For "deportment" reminds one too much of the formality and artificiality of the eighteenth century, and does not express the inner life and personality: it is only a bald expression of external movements and appearance, sometimes of unnatural

acting. And so, how useless it is to employ it in order to express what is so easy and graceful in motion and in rest. It is as if some word descriptive of stone or iron were being used to describe what is intangible as air, or light as the gossamer threads of the spider's web that rests softly on the grass and hedgerows.

The old-fashioned word "deportment" carries many associations with it, but not one of these represents this "something" which, with its graceful and fleecy charm, mocks us when we attempt to chain it down to a name.

Can this something be taught? That it can be is one of our pleasant dreams and fictions, for no word in the English language is delicate enough to describe the art which has not even been defined! Surely we cannot teach that which escapes definition, this indescribable "something" in and around people that defies description and almost defies analysis.

There is no doubt that the mysterious "something" can be borrowed; for the very cut and creases of an actor's clothes, the way in which he moves his hands (or keeps them still), the attitude of his body and the expression of his mouth—which are to a great extent matters of muscular control—do help the actor to convey to the spectators the idea that he is, for the time being, the person he is trying to represent. But this strange "something" that I mean is not like the clothes that can be taken off and then put on someone else, nor is it the trick of gesture, nor the pose of the body. It extends far beyond these things.

It is the composite expression of a man or woman. It starts from *within* and spreads over the body, even over the dress, and forms an atmosphere around and beyond him (or her). The "something" will be expressed by the carriage, the actions, the whole appearance of the man or woman. It will be the outward manifestation of many inward charms—or the reverse—that can find their only outlet in the carriage of the body as it rests or moves to perform its appointed task, in the movements of the hands and feet, the expression of the face and the expression of the voice.

It is the whole "aura" of the person.

This individuality, this *atmosphere* is, as a rule, more noticeable in a woman than in a man, and it is this "something" in a woman which seems to defy analysis. We cannot say when it was not hers, nor put our finger on the exact moment of her life when her own individual manner first became a habit. And perhaps the word "manner" is the better word to express what is almost inexpressible. Even if we could recall the first day of its appearance, still we should be at a loss to explain how or *why* it arose—this grace of carriage and action, or the reverse.

In fact it is just the "*Je ne sais quoi*" by which the French denote the indescribable "something" in a person.

Was it the effect of imitation of father, mother, friend, nurse, or governess? Was it inherited? Was it the girl's school training—which was drilled into her by physical culture classes, or given her by

games and athletics? Was it taught her as arithmetic, languages, etc., were taught her? Was it the result of the study of "etiquette"?

But I feel that I take away from the mysterious charm by asking "whence it came," or when, where, and how it was "taught," as if it were a lesson to be learned! True "individuality" or "manner" is neither taught nor learned in this fashion. It can be "caught" from surroundings, and from those with whom one associates, just as one reflects life, with its lights and colours around. But mere reflection is not one's own personality and expression.

Take the case of two rough servant girls from the country or the slums. Each comes into a refined home, each improves in appearance, in manner, and, apparently, in mind. Each has "caught" or reflected something. Then the two go away for their holidays. One becomes rough and uncouth again, just as garden flowers do when they are no longer tended by the gardener. The other remains gentle, and influences those who are with her so that *they* too become more gentle. The "deportment" or manner of the one is not her own—it is, as it were, lent to her. That of the other *is* her own—and the proof is not only that she still shows it when she is away from the place where she learned it, and where she found it so easy to practise, but also that she impresses it on others. The difference clearly is that the second one has had the power to respond to the best in her surroundings, and to assimilate and keep it.

We might call this power health of body, com-

bined with a healthy and receptive mind. For these two things tend to make all movements graceful. A healthy body moves with ease; a healthy mind guides and controls correctly.

Contrast the impatient person, with mind and nerves out of order. He moves hurriedly and jerkily, stumbling over anything that is in the way—a man without grace. The healthy person is generally calm in mind, and can direct his movements to be calm also. The body naturally expresses the mind: the mind finds its outlet in good positions and good movements.

A young girl with a healthy mind and body is drawn towards all that is graceful and beautiful in others, and, at the most plastic age, is moulded so as to play her part in life later on with an easy and gracious charm of carriage and manner. She is instinct with health, happy in spirit, full of hope, naturally inclined to actions and movements which are beautiful and graceful because her mind is full of beautiful and gracious thoughts.

Those whose thoughts turn inwards—upon their ill health and their disappointments—show a depressed manner and nervous movements, and an uncertain air. There is no quiet rhythm about them, no poise.

Unconsciously they affect those with whom they live. How great then is the duty, binding on parents and guardians, of sending children out into the world with healthy minds, in order that they may reflect the *best* in their surroundings, and respond to all that is good and healthful in those with whom they have to do. Children's companions should be of the best,

for the first impressions often last the longest; and even those who are born uncouth in mind and body may, thanks to graceful and gracious companions and customs, be trained to gracefulness and graciousness themselves.

The healthy mind is most important. Even a hopeless invalid can have a healthy mind, and be a courtier in manner and gesture. But if that invalid thinks only hard and discontented thoughts, the manner is ungracious too.

Day by day we are being moulded by our companions and surroundings on the one hand, and by our own minds on the other. Day by day our "deportment" or manner tells everyone how our mind has made use of our companions and surroundings. A sculptor chips day by day at his block of stone or marble, until it becomes something that is full of beauty and expression. Michael Angelo pointed one day to a block of marble in his studio, saying: "An angel is in that marble!" But it was the *mind* that guided the hand holding the chisel which made the uncouth mass become like a beautiful spirit.

And so it is grace of thought that guides the movements of our bodies and gives ease and expression and an indescribable charm of manner to those who perhaps are not naturally gifted with outward grace and beauty.

Yet even an external grace and beauty, however acquired, may influence the mind by a kind of constant companionship. And certainly some outward grace and beauty can be added by sensible physical culture.

What, then, is "deportment"? Have we arrived at any conclusions?

True "deportment"—that is to say, the effect of the healthy mind and the healthy body—has three characteristics.

First, it looks well: it is graceful.

Secondly, it is independent of changes and conditions, however trying. It is not merely a fair-weather art: it is not confined to cultured surroundings. It shows itself inevitably, and *always*, whatever the place, or time, or dress, or company, or circumstances.

Thirdly, it influences, unconsciously and unobtrusively, other people, and improves their deportment or manner too.

These three characteristics hold good whether it has been taught or has been instinctive rather than taught. Even if it has been taught, no amount of mere instruction from the outside can have created it. There has been present another factor—the personality (the inner Self) which has received and responded to and kept the good teaching and influences and has made them a part of the inner man or woman. "Deportment" without personality is only acquired—but the two together form the "indescribable something."

"For her gait, if she be walking ;
Be she sitting, I desire her
For her state's sake ; and admire her
For her wit if she be talking ;
Gait and state and wit approve her ;
For which all and each I love her.

Be she sullen, I commend her
For a modest. Be she merry
For a kind one her prefer I.
Briefly, everything doth lend her
So much grace, and so approve her
That for everything I love her."

WILLIAM BROWNE

CHAPTER XXXI

THE USE OF FASTING

"Instead of using medicines, rather fast a day."—PLUTARCH

PEOPLE are too apt to look upon fasting as something that has only to do with Roman Catholics, or with what is called the High Church party, and as a rule those who are not High Church, or are of no Church at all, give the subject of fasting no consideration. They are like the old woman in church, who, when asked why she did not cry at the touching sermon (as all the other old women were doing), gave as her reason "that she belonged to another parish." And so those who hold no particular Church views, and who only associate fasting with the Roman Catholics or Ritualists, refuse even to think of what is the real physical meaning of fasting.

One day a lady told me that she thought fasting was so sensible, and that she always made her children put their pennies into a charity box during Lent (as if this was all that fasting meant!). I know of many men who give up smoking during Lent (and their wives are often very glad when Lent is over too!), but they eat as much as ever.

Of course there is the ethical side of fasting, and these little self-denials are, no doubt, very good for

the mind ; but the fasting I mean is that which is a sort of holiday for the digestive organs.

There is no reason why people should be thought ultra-anything because they choose the season of Lent, or any other time, to fast in. The fact is that nearly everybody who can afford it eats too much, and that many people are secretly longing to change or lighten their diet, and to leave off some of the old-fashioned, heavy meat meals which they have been brought up to think so necessary. But they are afraid of being thought cranks, or afraid of being called that dreadful word "Vegetarian," or afraid the cook will give warning.

And so they wait till Lent comes round, that they may have an excuse for a change of diet. And then they announce to the family that they are going to "fast" during Lent, and are going to eat only fish and eggs, or perhaps no fish and all eggs. The cook then tells the housemaid that "mistress must be going over to Rome!"

In all religions all over the world there have been "fasts" which have been part of the religious training. But the *training* has really been chiefly because the digestion has had a well-earned rest, enabling the brain-energy to be devoted entirely to the brain, instead of being shared with the digestive energies ; this clears the mental faculties, just as we clear and clean our window-panes after a fog.

Now if people would experiment a little more at fasting in Lent (or once a week, say Fridays), they would be surprised how much more healthy and

clear-headed they would become during those six weeks.

One way would be to have the lightest possible breakfast. Nothing clears the brain for the work of the day so well as that. I can speak from experience, for my husband and I have only tea and a little toast for breakfast at 7.15 A.M., and begin work at 8.30, and very often we have no time for lunch till about 3 P.M. Sometimes we have no time for lunch at all ; and yet we work very hard, and our work is chiefly brain work.

People make a great mistake in thinking they should eat a lot of eggs when fasting. They forget how many other things there are besides eggs to take the place of meat, which things it would be well to experiment on.

And then very soon people would have got so used to these meatless dishes, and so delighted with their improved health and clearer brains, that they would continue them once a week—and then perhaps altogether.

I often notice that people who “fast” eat far too much at a meal. They think they must “fill up” somehow ; whereas if they studied the science of food bases and food values, and would take some scientific cookery lessons in meatless dishes, or have their cook taught a little about food values, and how to make a few simple meatless dishes really well, they would realise that it is not quantity we need, but quality. And they would not then have to wait for Lent or other fastdays to adopt meatless meals, but they would have such meals as part of the household régime all the year round.

It is a very good plan to begin by having these dishes on Wednesday or Friday each week. Those who tried this plan would find that on Wednesday and Friday they would do far better work than on the other days of the week ; and these days would be the "rest days" of the busy world within them, which would help them to cope with the busy world without !

And then if people said, " Oh, I see you are turning vegetarian !" they could with dignity reply, " I always fast once or twice a week, and I should advise you to do the same ! "

CHAPTER XXXII

THE EVENING MEAL

"Take thought for thy body with steadfast fidelity. The soul must see through these eyes alone; and if they are dim, the whole world is beclouded."—GOETHE

I HAVE already spoken about a lighter breakfast, a lighter midday meal, pure food generally, "fasting," and economical cookery. But the stronghold of the difficulty is usually the evening meal.

It is comparatively easy to lighten the two other meals, because breakfast is often rather a hurried performance, and so is the midday meal. But the evening meal is generally the most social of the three, and the most leisurely, and, therefore, the most important.

There are two questions of vast importance in connection with our meals, and they apply especially to the evening meal. They are, *what you eat*, and *what you talk of*. To talk of the worries of the day is a great mistake. It prevents you digesting the food you are eating—it makes you eat too fast, and gives a wrong atmosphere. Charles Kingsley never allowed a worry to be mentioned at meal-time. But to speak of the bright events and the amusing episodes of the day aids our digestion, and makes a meal do good to the mind as well as the body.

I believe that strict followers of a certain religion abstain from talking at all at meal-times, since talking leads to loss of time, and hence to faster eating to make up the loss. But, as a rule, meal-time is meeting-time and talking-time.

For many the evening meal is the main meal. One reason for this is that the day's work is over, and there is likely to be a longer period for rest and digestion after this meal than after either of the other two. Another reason is that, as the night's rest is probably the most important and influential part of the twenty-four hours, we ought to be particularly careful as to how we prepare ourselves for this rest.

Therefore, the most important meal of the day should undoubtedly be the evening meal. It is then we should be able to draw aside from the day's worries and work, and give the social side of our nature full play. There should be no restraint, but just the coming together of those who become quietly confidential in each other's society. A home dinner-table should always be a pleasantly gossipy one. The mother or sister should be able to turn the conversation with ease and tact away from all topics that would encourage any bad feeling or any friction.

For as the morning's thoughts will tune us up for the day, so will the talk at the dinner-table often decide our mood for the night. For instance, what is worse for the digestion than the too-common dinner-table practice of harsh criticism and condemnation of some absent friend or relative, or

complaints of the servants, or of the household bills? How can we, after this, digest our food, and settle down into that all-forgiving and all-forgetful mood, which mood only can give us a healthy meal and sweet, restful sleep?

There is always scope for gentle and witty stories, for humour and good-natured gossip in the family evening meal, but there should never be any room for idle, ill-natured discussion of another's faults or weaknesses.

It is useful to remember that our thoughts and emotions affect our circulation, our heart-beat, and our gastric juices, and so the wrong emotion at meal-time is like adding so much poison to our food!

Therefore, if we all brought only our *best* thoughts and our happiest experiences during the day to the dinner-table, how bright and happy and healthy every meal would become, and what good our food would do us! Some of the happiest and merriest meals I can remember were our family dinners in my old home before I married, at which meal we would allow no worries to be talked of, but only interesting or amusing topics.

When my husband and I return to our flat after our busy day's work we always bring back some happy experiences of the outside world, some little incident that has gladdened our heart or charmed us by its quaint humour. And as we retell these things to each other, the incidents become all the more interesting, or pathetic, or amusing, just because we have each other to share them with, and

because in our own little home, and at our evening meal "for two only," there is absolute peace and harmony.

The evening meal is never dull when we come to it with our minds in the right tune, and are able to forget and throw aside all the outside worries and work, and instead let ourselves realise the sweet restfulness of home.

To my husband and me our evening meal is the most important meal, because we fare very lightly during the day, owing to the rush of our lives; therefore the dinner *must* be eaten quietly and leisurely at home, for it means rest to our minds as well as food to our bodies.

The close of each day should always express rest to us. The meal at the end of the day means so much more than actual food for the body. It is an oft-repeated parable, and almost a sacred rite; for the last food we eat during the day is as important and solemn an act—if we only realised it—as the last thoughts we think, when we lay our heads upon the pillow in the nightly mystery and allegory of sleep.

PART V

THE HOLIDAYS

CHAPTER XXXIII

HOLIDAYS

PART I

"Oh ! the hills look green that are far away,
And we struggle to reach them all the day ;
And we say, ' Oh, would that we could be there,
Where the beautiful emerald hills appear !'
Ah ! would in the near we could calmly rest,
But the far-off always appears the best ;
And this proverb rings in my ears all day,
Oh, the hills look green that are far away !"

L. H. WALKER

IN the dark winter days it seems as if the summer holidays would never come.

But when the spring arrives, we begin to think and dream of the coming holidays, and that is the first stage of the holidays themselves. We imagine that our Sunday rest begins on Sunday : it really begins on Friday, when we feel the week-end coming and start to finish up the duties of the week and decide where to go and what to do on Saturday and Sunday. Children begin their holiday long before it comes. Servants, too, are looking forward to their next outing all the week. For just as people have auras extending beyond them in space, so holidays have auras extending beyond them in time. We feel the holiday's influence both before and after the actual event.

When we look at the horizon we do not see all the

hundreds of objects between us and it. And when we fix our thoughts on the holidays in front of us we forget how much work there is for us to do first.

It is strange that, though the holidays come year after year, people still go on making the same mistakes about them each time.

A common folly is to leave everything at home in confusion when we go away. We have been thinking only of the holiday itself, and saying to ourselves that we can easily arrange so-and-so when we get back. But this very necessity to "arrange so-and-so" will take some of the keen edge off our enjoyment. We ought not to spoil the taste left in our minds by the country or seaside. We ought to leave everything so that, when we get back, it will be all ready for the "fresh start"—except for the unpacking. It will mean a little extra trouble before we start, but we shall have an easier conscience while we are away and a better beginning of our daily tasks when we have returned.

We can also "review" our home life during our days of more leisure, and see if we have been making mistakes. It is by viewing our pictures at a distance that we see them in their right perspective, and can correct their faults. Holidays are like an artist stepping back from his picture in order to see it more clearly.

A second mistake is to live carelessly during the holidays. It is an amazing condemnation of the English way of misspending Sundays (especially of over-eating) that Monday is so often the worst day for work. It ought to be the best.

So holidays are regarded by too many as a time for self-indulgence rather than as a time for fitting people for a healthier and more competent life afterwards.

In the holidays we ought not to live carelessly because "it doesn't much matter, as it's only holiday time." It is the time for beginning healthy habits of dieting, breathing, exercise, reading, and thinking. They are almost our only chance of altering our ways of living.

The objection is that this self-culture will "spoil" the holiday. And it will certainly make the holiday rather less of a rest at the time. But holidays exist not only for their own sake but for the sake of the fitter life, and for the sake of the days to come. Of the days of the year, three quarters are probably work-days, and the one quarter, the holidays, must exist partly for the good of the three quarters, as the minority for the good of the majority.

It would be useless for any person to map out a precise régime for others. Each must plan out his or her own little reforms—not too hard and severe, yet not too easy.

One of the changes so valuable in view of the days of work which will follow, when we shall need all our strength and all our spare money, is the practice of a simpler diet, to sustain the body without over-taxing the organs.

CHAPTER XXXIV

HOLIDAYS

PART II

HOLIDAY MEALS

“Food can only be got out of the ground, or the air, or the sea.”—RUSKIN

HOLIDAYS are too often for the benefit of children and men rather than of women. The manager, usually the mother, has still to manage. Unless she finds that rarity—a domestic landlady—she must herself be thinking of and catering for a family that wants changes in its food, and has an even larger appetite than before. It is seldom that she dares to leave the shopping to the landlady; it is seldom that she feels safe in leaving the catering and cooking entirely to the lodging-house cook.

If the “manager” has a real holiday, the family will suffer. For lodging-house catering and cooking are generally bad as well as expensive.

So I feel sure that a few suggestions will be welcome. I want to make the manager’s task as easy as possible.

First of all, she simply *must* begin to study the subject of simpler food and cookery *before* the holiday time has come, so that she may know what to take with her and how to prepare easy meals, or get them prepared, even by an inexperienced servant.

She ought to take with her a neat little supply of groceries and proprietary foods, a small heating apparatus, a saucepan, a nut and cheese mill, and a few other requisites, in a special store box, so that she will not have to run out several times a day because the landlady has forgotten something. Among the foods should be shelled nuts. These can be passed through the nut-mill and then spread on bread and butter, or they can be eaten with dried or fresh fruit.

In this the children can help you. They enjoy cooking, and will gladly get the materials ready (for milling cheese and nuts is a lovely game for children), mill the nuts and cheese and breadcrumbs mix the ingredients with some butter, and—last, but not least—clean up afterwards.

The food will keep good for a day or two, so that it may be wise to prepare a larger quantity.

This, with salad (dressed with oil and lemon juice) and some bread and butter, will form a capital meal.

The cookery in most lodgings is so bad that the holiday is not a true rest, either for the manager or for the digestions of the family, all of which have harder work than ever! It is best to be as independent of the kitchen as possible, and to use a good deal of (more or less) natural foods, and as much as possible to have meals that you do not have at home by that means securing not only change of air but change of meals. Novelty is everything in a holiday for the body as well as the mind.

CHAPTER XXXV

HOLIDAYS

PART III

CLOTHES FOR THE HOLIDAYS

"Take the cook's apron, and give her the key to the fields."—
CHAS. WAGNER

JUST as much as it is important for us to have new kinds of meals on our holidays, so it is important for us to keep clothes which are worn on the holidays alone.

For clothes are very suggestive; they speak their own language and have their own associations. For instance, when the business man or clerk puts on his office-coat he has, as it were, harnessed himself for the day's work. He feels already in the shafts.

When the housemaid puts on her print dress and apron in the morning she has, in imagination, begun her household work. But when the longed-for day in the week arrives on which she has her afternoon and evening off, and she changes the print working-dress for her holiday get-up, she immediately casts off the atmosphere of work for that of change and brightness, and a happy holiday-feeling takes possession of her.

I have certain coats and skirts that only remind

me of long hours and tired days; those I keep for work only, and I would not dream of taking them away with me to wear on my holiday.

I strongly advise that those who lead strenuous working lives should, as much as possible, take with them on their holiday entirely different clothes from what they wear at home; for associations cling to clothes almost more than to anything else. It is of such importance to have nothing to remind one of work during the brief holiday life that we have in the year.

One summer we had a lovely holiday in the Scilly Isles, and as we put away our holiday clothes we said, "Now we will not wear these again until we go on our next holiday."

When we were getting ready for our next holiday in North Wales, and as we packed our holiday clothes, not only had we in imagination begun to see the Welsh mountains, and to hear the rushing streams and waterfalls, but we also recalled other scenes of rest and beauty, so that in our minds our holiday had already begun with the sight of our holiday clothes; for they symbolised all that the holiday's rest and beauty meant to us.

It is just doing things in a different way to the ordinary way, and our eyes looking at different scenes from the everyday scenes, and all the time feeling that there is "plenty of time"—and no hurry—which makes a holiday become a holiday.

CHAPTER XXXVI

HOLIDAYS

PART IV

READING FOR THE HOLIDAYS

“ There is no frigate like a book,
To take us lands away,
Nor any coursers like a page
Of prancing poetry.
This traverse may the poorest take,
Without oppress of toil ;
How frugal is the chariot
That bears a human soul.”

EMILY DICKENSON

DURING the rush of our everyday lives we get very little time for reading. We look at the outsides of the books we long to read, and we wonder if *ever* the quiet time will come when we can enjoy them.

They are like friends on the other side of a “ Tube ” platform beckoning us to come over and have a talk with them. But we are obliged to say that we cannot. The live rail and the trains of business separate us.

The best thing we can do is to take these dear comrades with us on our holidays. I have advised change of food and clothes as well as change of air, and now I am advising change of reading, which means

change of thought. It is well for us to pass from the ephemeral daily newspaper to the lasting books of all days, or to the romances of past days ! For our minds sadly need to be switched off into new channels and new rhythms, and what we read in holiday time is most likely to be digested and to influence us.

The people in the books, as well as the writers of the books, seem to be sharing our holiday with us, becoming part of our time of freedom and rest. When we have come back to work, the books will still be reminders of that time, and will be with us when the sunburn brown has passed away from our faces.

It is a very good plan to read a book which tells of the place where we are staying. This helps us to understand the locality and the people, and to weave a romance into the surroundings and into the very air.

I was once staying in a northern seaside place with no special beauty in it—only glorious yellow sands and grassy tussocks, and an irregular, old-fashioned town. In the distance tall and black manufacturing works and chimneys loomed. But the reading of a novel, of which the plot was laid there, made all the difference to these otherwise unromantic scenes. The book beautified the whole surroundings. Every step was full of romance ; the people in the book lived again. And the memory of that holiday recalls the book, and the sight of the book recalls the holiday in which even the almost ugly places become so attractively beautified.

Those who are going for a holiday should take

with them some of the books that they have been looking at, day after day, with longing eyes.

Among those which will help many are Trine's "In Tune with the Infinite," Emerson's "Essays," Walt Whitman's "Poems," Edward Carpenter's "Towards Democracy," Shaylor's "Treasures of Literature and Solace of Books," and some good fiction.

Fiction is among the best means of obliterating business cares. One feels such complete confidence—at least with some authors—in the power of the hero to come through dangers successfully and happily. It is such a delightful contrast to the actual business.

CHAPTER XXXVII

THE SEEING EYE

"Two men looked out from Prison Bars
The one saw mud—the other Stars."

THERE is a great difference between "seeing" and "noticing." All people with eyes see, unless they are blind, but I am more and more impressed with the fact that few people "notice" what they see!

It adds so enormously to the joy of living, and to the joys of a holiday, if we use the eyes of our *minds*, as well as the eyes of our *heads*.

I remember an old rhyme I heard in my childhood:

"Eyes and No-eyes walked the same road,
No-eyes saw nothing—not even a toad.
Eyes saw so much that he made up a song
Full of its beauties, descriptive and long."

It is not only what we see, but the way in which we see it that matters. And that is what I mean by "The Seeing Eye."

I used to keep a little daily notebook of things I "noticed" as I walked or drove along the London streets. It was most interesting to discover how much there was to see—or notice—beyond the ordinary range of my eye vision. For my perception

became so acute that I seemed to see things that no one else saw. I gleaned knowledge and saw pictures, and sometimes little tragedies, whilst only walking or driving down one short street.

One day I was passing a cab rank, and all the cabmen were laughing and talking together, waiting for their "fares." I noticed that one of the cab horses had unfortunately got his nose "outside" his nose-bag! He was trying his hardest to push his nose back into the bag, but could not manage it; and no one seemed to see—or care. And so I stopped and held the bag open whilst the cab horse pushed his nose inside it again, and then I walked on, feeling ever so much happier. I saw many people look at the horse as they passed it—but no one seemed to "notice" that the horse was losing perhaps its only opportunity for a meal by the little accident of its nose being outside—instead of inside—the bag of corn and oats!

It is said of Turner that one day he was showing one of his pictures to a lady, and she exclaimed: "*I never, never saw those colours!*" He replied to her, "No, madam, but don't you wish you could?"

And that is just what "seeing" means. In the olden days there were people called "seers"—which really signified, to some extent, what is now called "clairvoyance."

But I am not meaning this occult gift of seeing into the future. I mean something that is for every-day use, and something that will add greatly to the joy of life if we use it aright.

The gift of noticing what we see is a most precious

one, for it gives us a store of unseen riches that we can draw upon when we need to do so.

I began this habit of recording in my memory little trifles that I noticed, when I was only a child, and ever since I have been storing up these small scenes and pictures in the treasure-house of my memory. Many of the incidents mentioned in my books, "Life's Orchestra" and "Life's Colours," were culled from things I had noticed as a child and never forgotten.

One of the never-to-be-forgotten things I observed a few years ago in walking down a London street (it is recorded in "Life's Orchestra") was only a common dust-heap. Several old houses were being pulled down, and the ancient bricks and tiles and rubbish were thrown in a heap behind a hoarding. I stopped for a moment to think what histories these bricks could tell if they could only speak, and as I looked I saw a beautiful flower growing out of all the dust and rubbish.

And so, although the scene was apparently only full of wreckage—yet there was the one redeeming sight of this fair flower which had taken root and blossomed amidst such a hopeless scene of destruction and decay. Was not this a treasure for my notebook? The parable of that flower growing out of the dust-heap has helped me many a time.

I would suggest a daily notebook; and on the first page should be written the words, "What I notice every day." But we must not rush along too fast lest we miss these wayside sights. For every time

we pause to "notice" things, we are laying up treasures for ourselves; and we are also feeding a part of us that is too often starved from want of use or nourishment. I mean our eyes.

When my husband and I were engaged, we agreed that we should write our first joint article on our wedding day, and that the subject should be "Food for the Eyes." This article, which appeared in *The Daily Express*, is before me as I write; I should like to quote one or two sentences from it:

"We see too much sometimes—we see voraciously, indiscriminately, while we see too little of the simplest things—Art's colours, Nature's colours. . . . We take too many stimulants for our eyes—we fix our attention on things and ideas that excite us for the time, but do not educate us, do not nourish our minds. . . . Through the eyes people take very few quieting sights, or if they take the sights they take them in the wrong way. For fast seeing is as great a fault as fast eating. . . .

"To-day how many people walk leisurely through the country, and drink in its beauty with their eyes? They 'scorch' through in motors or on bicycles. The faces of city dwellers wear a starved look. The business men seem to have eyes only for their work; the poor, the clerks, the mechanics and factory girls seem to have little but bad sights to behold, or the dull office, factory, street or house.

"Cannot we decide to close our mental eyes to unpleasant things, and to open our physical eyes to see and absorb pleasant things, and so to alter our minds

for the better, and to alter our expressions, which are the children of our minds?"

I read the other day that it was said of women that they are "good observers and have better eyes" than men. And I thought how much those two words "better eyes" mean—for they mean the eyes of the heart—the eyes of the mind—the eyes that not only see, but that *notice* and *understand*.

For the *understanding* eye is—or should be—the woman's eye.

But I do not agree that the seeing eye should only belong to women, since men, too, need a wider vision as they walk along life's way. They too need the "Food for the Eyes" that will nourish and rest their minds as well as their eyes. They, too, need to notice all the little side-shows of life, as well as the big scenes, that are only too visible on the great daily stage of life. And then, if we all cultivated the gift of observation—this seeing eye—when the day's work was done, and we had returned to our homes, instead of only talking over all the daily worries, we could say to each other, "I want to tell you of something so interesting that I have seen to-day!"

We should also be able to

"See in every hedgerow
Marks of Angels' feet,
Epics in each pebble,
Underneath our feet."

CHARLES KINGSLEY

CHAPTER XXXVIII

AFTER THE HOLIDAYS

PART I

OUR MEMORY PICTURES

“Thou canst not rob my memory of its years,
Thou canst not hide the vision of fair scenes,
Thou canst not hush remembered melodies,
Oh bygone days, oh Time !”

G. F. BODLEY

IT is a great art to be able to “forget”—for sometimes, as the old song says, “’Tis folly to remember, ’twere wiser to forget.” But there is also a greater art in remembering wisely, or rather “recalling” wisely. I do not mean the ordinary school memory, but the memory that selects what it wishes to *recall*—I mean the power of bringing back to our mental vision scenes that calm us; and the habit of closing our physical eyes and memories to thoughts that disturb our peace (as a breeze does when it sweeps across still waters, causing little waves and ripples and eddies where before there had been perfect calm), and, instead, to open our mental eyes (our sub-conscious memory) to what is sweet and restful to recall.

It is always a mistake to remember ugly, painful

scenes or worries ; for, the moment we do so, even the expression of our face changes, all the lines are accentuated, and go, as it were, in the wrong direction ; an actual physical change passes through our system, even altering the heart-beat and circulation of our blood.

Now, when we are on our holidays, we should fasten a door upon all past gloomy scenes and memories ; we should also strive to train our eyes not to notice things that worry and upset us.

There is a beautiful golden door that we should open wide instead, which is the door of the picture gallery within our hearts. This gallery is not filled with pictures only for a short time—as the Royal Academy is—it is a gallery that lasts for ever, and should be always having fresh, beautiful pictures added to it—the pictures of our memories.

During the holiday time we are, as it were, framing these pictures of happy memories and beautiful scenes, ready for the days to come, when perhaps we shall need them to help and refresh us, and when for a time we are finding no new pictures to add to our gallery, and are having to look at and recall the old memories which are waiting for us in our hearts' picture gallery.

I suppose that most people have had some holidays in their lives, and been amongst fair scenes—scenes that they have wished they could gaze on for ever.

Now that is exactly what they *are* able to do—they *are* able to gaze at them for ever ! For just as an artist paints a lovely landscape, and it is hung in a gallery or in his studio, so every fair scene that we

have ever seen in our lives is impressed upon our memory and is treasured in some mysterious way in its own "setting" and in its own place in our brain, so that at any moment, if we will it, we can call back that memory picture and revisit that fair scene. We have only to unlock the golden door of our picture gallery—and enter in, and choose our own picture, and for the time being forget all else, except the beauties we are revisiting.

This picture gallery should exist in every heart—for these memory pictures are our most sacred possession; no one but ourselves can unlock the door, no eye but ours can see them, for we alone keep the magic key.

When the holidays are over, and we return to our ordinary everyday lives, and the business of life begins to fill our brains with business thoughts again, it may almost seem at first as if our holiday had done us no good; perhaps we feel worried, and cannot sleep, and all the old disturbing thoughts come surging into our brains, and we toss and toss, and long for daylight to come, so that we may again take up our daily work, and try to set everything right that we think has gone wrong in our absence!

Now this is the moment to close the door to our worries—and not to *rush* at them, as we are too apt to do after first coming back from our holidays; this is the moment to unlock the door of our hearts' gallery, and to choose out one of our best memory pictures, and revisit the place we have most loved. Perhaps we can recall the snow mountains of Switzerland or the mountains of Scotland and

Wales—their height and stillness would calm us. How often, when I have been surrounded by the stately mountains and purple heather-coloured slopes I have realised what the words have meant: “I will lift up mine eyes to the hills, from whence cometh my help.”

Or our pictures may recall quiet lakes that we have visited, or some wonderful sunset that we have watched, or walks through green lanes and fields under overarching trees, with the little tinkling streams flowing by our side. All these scenes are soothing to revisit, for there is nothing in nature to distract even one's memory. I have often been able to “put myself to sleep” by recalling our visit to the Scilly Isles—with the little quiet islands lying dotted about like so many coloured jewels set in a sea that was like mother-of-pearl.

Long ago St Augustine in his “Confessions” wrote of the “vast hall of our memory”: *“Even while I am dwelling in darkness and in silence, in my memory, if I choose it, I can call up colours. Great is the power of memory—that wide and unbounded sanctuary.”*

Sometimes unbidden pictures rise before our minds, and then, as St Augustine said, we can “*brush them with our heart's hand from the face of our recollection.*”

There are the painful scenes which we should also banish from our minds; just as we should remove from our walls pictures that are badly painted, or paintings of depressing and gloomy subjects. The “halls of our memories” should be hung with only the pictures of our best memories; then, when the

holidays are over, and the way may seem a little dark, and the household or business worries have begun again, we must take out the magic key, unlock the golden door, and enter our heart's picture gallery and recall the brighter days, and the fair scenes which never need fade away from our mental vision ; for they are our own for ever !

I am quite sure that "*after the holidays*" is an even more important time to us all, than the holiday itself. For just as the holiday seems to begin long before we actually start on it, so should the holiday last long after our return, because of our looking backward at it, recalling how healthy, and happy, and poised we have been.

We should then prove the truth of these lines :

"So life has no room for dark despair
With fragrant memories blossoming there."

CHAPTER XXXIX

AFTER THE HOLIDAYS

PART II

OUR HORIZONS

“Every day brings a ship,
Every ship brings a word ;
Well for those who have no fear,
Looking forward, well assured,
That the word the vessel brings
Is the word they wish to hear.”

EMERSON

“Where lies the land to which the ship would go?
Far, far ahead is all the seamen know.”

ARTHUR HUGH CLOUGH

I SHALL never forget a picture which I once saw. The subject was only a horizon ; the foreground was veiled in a soft mist ; there were no details to distract the eye, for the object of the picture was that the eye should look beyond the misty foreground, on to the horizon, across which was shining a wonderful vivid light, revealing and beautifying things which one could never have known existed, but for this radiant ray of light.

To gaze at this picture gave one a sensation of hope, and of being enabled to forget, for the time being, the sordid details of life. For it is the “beyonds”

in our lives which help us in our busy and sometimes too cramped existences.

There are times in our lives when it is absolutely necessary for our minds to stretch beyond our surroundings in order that we may have the mental strength and courage to go on. For when our tired bodies cannot get change of scene, when they cannot rest, we can then give our minds a rest by mentally shutting off, or veiling, the busy rushing scenes of our present lives; and we can send them for a change, as I have advised in "*Our Memory Pictures*," by recalling the beautiful places we have visited, and the happy days we have spent, or else by taking a look (as through a mental telescope) to the distant horizon of our hopes for the future; we can ignore all the details in between, and let the eyes of our minds rest simply upon the clear, distant line beyond. And then we should find:

"This memory brighten all the past,
As when the sun concealed
Behind some cloud that near us hangs
Shines on a distant field."

LONGFELLOW

And if we look long enough at the horizon, it is surprising how much we can see! Sometimes, in looking across the ocean to the long line of blue distance, we may, at the first glance, have thought that there was nothing to be seen but the meeting of the straight line of the sea and the sky; but as we look longer and concentrate on it, and our vision becomes stronger and clearer, we may find that in the distance there is more to be seen than we thought

there was—for there is a stately ship crossing the horizon, going to a “beyond” of its own, or we may see a fishing boat with a red sail crossing our line of vision. These objects at once clothe our horizon with life and colour, and, as we look, we are blind to our foreground, maybe of ugly details, and find that it no longer jars upon us.

The longer we look, the more beauties and surprises will be revealed to us in the distant view, till at last we find ourselves forgetting everything but this wonderful horizon of blue distance, with the phantom ships appearing and disappearing before our gaze.

Every season of the year has its own horizon, for we are always looking forward to something; and *we have, each of us, his or her own horizon*, upon which we are fixing our eyes.

We can even be thinking where we shall go for our next holidays. Although we may have only recently returned from our summer holiday, we already find it refreshing to begin to picture and dream of the next summer's holiday, and the green lanes and fields we may be walking in, or the blue sea and brown rocks, white cliffs and golden sands. And all these pictures are our own mental horizons, and the light across our pictures comes from the ray of hope which shines in every heart, however sad and lonely or tired it may be.

I think it is these horizons in our lives which help us more than anything else does. Horizons help men to fame, and are perhaps another word for ambitions. For each thing that we have set before

us to win we have first seen in the far-away distance of our hopes and dreams.

There have been certain ideals and ambitions in my life which I have kept steadily before me ; they have been my dear companions from my childhood. I have seen them clearly in the far distance, even when my foreground has been full of cloud and mist. Some of my stately ships, laden with these ideals, have crossed my line of vision, but they have disappeared out of sight over the horizon—others have sailed into my harbour—and anchored safely there.

Had I not kept my eyes steadfastly fixed on the distant horizon of my hopes, and my dreams of future work in the great pulsing heart of life, maybe I should not have found, as I have done, that the distant vision which I always saw before me was no unattainable mirage, but a tangible reality, to which I was drawing nearer and nearer day by day.

We all need these horizons.

The boys and girls at school have each their own. Sometimes they dream of what they mean to be and what they mean to do in their future lives ; and they see on their horizons, perhaps fame, or riches, or travels ; and each time they fix their gaze on the distance they are stretching their minds, which is just as good as stretching their bodies. They are bringing a new atmosphere from the "beyond," which lifts them mentally and bodily out of the dull rut and grind of school life, and, for the time being, the monotonous routine is forgotten, because of the glorious light of hope which has flashed across their horizon. It is thus with the clerk, the servant, the

household "drudge," and with all busy workers; they all have, or should have, their own horizon of ideals, ambitions, and hopes, to look across to, over the crowded foreground of their daily, workaday lives.

For I am sure that all we long for most, if it is unselfish and healthy, and full of the best and highest ideals, we bring nearer to us by *first* seeing it clearly in the distant view—the view so distant that nothing in our present lives can reach or mar it.

Then, as the autumn days draw near and fade gently into winter, and the holidays are over; when we once more settle down to our daily work and tasks, and pick up all the threads of our busy lives again, let us each remember the "*horizon*," and closing our eyes to our dull and misty foreground—let us look beyond, into the blue distance, where "*Earth meets Heaven, and the sky begins*." As we gaze, we shall find that each day we are drawing nearer and nearer to the beyond which has sometimes seemed too far off for us ever to reach!

And then, the best part of the horizon is, that *there is always another one beyond it*.

PART VI

HOME IDEALS

members of a family (even the men members), but it is not right that those duties should be talked of, and sighed over, and grumbled at, all day long. These subjects should not be dragging us down all day. For my own part I think that, if the right spirit is put into it, the household work ought to lift us up, not drag us down.

But I am now writing of the *oppressed* housekeepers and members of families who complain that home life is monotonous, and that they get no change and no pleasures outside the home. I want to suggest that if, through slender means—or other reasons—people have to live a great deal within the four walls of their houses, and be continually in each other's company, and seldom get what is called "change of scene"—they should *create the change of scene within their own home*, and thus form new interests and a new atmosphere, without always having to go outside to seek it.

I read a book the other day called "The Ladder to the Stars" (by Helen Findlater). The heroine lived in most uncongenial, sordid surroundings, and being herself full of high ideals and longings, she fretted and fumed against it all, and believed that there was no scope for her gifts in her own home life, and that, once away from the continual fret and grind and worry, she would become a well-known writer, reach the stars, and attain her dreams and ambitions.

At last she left the uncongenial life of ordinary everyday duties, and thought that *now* she would be able to climb the ladder to the stars! But it was

only when fate led her back again to the despised surroundings that she really climbed the ladder and reached the stars. And then it was she found that she need not leave home and all its daily round and common tasks in order to find what she was seeking. For in the very surroundings that had so jarred upon her, and that she had so despised, she found enough material for her books. And she realised that, after all, the ladder was planted within her own home, and that the "rungs" she had pictured as made of gold were only made of common everyday wood.

One day a harassed housekeeper told me that she envied me for finding time in which to write. She herself was an artist, but found no leisure in her home life for her art. "I never get a change away from home," she said. So I advised her to try to find the change *within* her home, and at once to hunt up her paint-box and begin a picture, and to *determine* that she would paint a little bit of it every day. She would find that to paint even the smallest picture was just as good as a change of air and scene.

I am greatly in favour of every member of a household having a hobby. Each of us is a separate individual with individual gifts. If painting is a hobby (however amateurish it may be), it is something to lift the thoughts and imagination above the everyday little worries and duties of life.

I once knew a village boy slowly dying of consumption. Every day he used to be left alone in the cottage whilst the rest of the family went out in the fields to work. His little white, pathetic face was always at the window watching wearily and

drearily the passers-by. He knew every tree and leaf by heart. One day he was given a paint-box and sketching materials, so I taught him with them to paint the very scenes that he had seen every day out of his window, and had become so tired of. Instantly a new world opened to him—a world full of interest and beauty. He looked forward each day to his seat by the window, and was never dull again. He became quite a little artist, until his poor weak hands were compelled to lay aside the brush, and his tired eyes closed to the earthly trees and flowers which he had so loved to paint, and opened to gaze upon the flowers that never fade, and the trees whose leaves are always green.

In the same way we can each of us, by introducing some simple hobby into our everyday lives, divert our minds from what seems to oppress and fret them, and thus we can make even the "desert blossom as the rose."

CHAPTER XLI

THE BUILDING OF THE HOME

"In the elder days of art
Builders wrought with greatest care
Each minute and unseen part,
For the gods see everywhere.

Let us do our work as well,
Both the unseen and the seen ;
Make the house where gods may dwell,
Beautiful, entire, and clean."

LONGFELLOW

I N this chapter I am going to write of the home work that each member of a family can share in. It is the *building of the home itself*. By this I do not mean only a home built of bricks and mortar—I do not mean only a *house*. I mean that which is built up of human hearts, and living interests, and ideals, as well as of bricks and mortar.

In building or forming a home we have to remember that the memory of home has to last as long as life lasts, so that if the memory of our home is a sad, or bitter, or an ugly one, it will be a shadow over and discord through all our lives. But if the home is *really* "home, sweet home," the thought of that home will be with us wherever we go: it will be a living protecting influence and memory wherever we may be.

For the word "home" means something that

comes from within us. It is a spirit, it is an atmosphere. The spirit of home must exist in every member of the home, in everything we look at, in every room we enter, and in everything we touch ; so that directly we enter the house we feel its influence over us.

The spirit of home is a living reality. It is the reality which keeps the sailor's heart soft in his hard, battling life at sea. In his lonesome watches on deck he dreams of home ; he remembers all the little things that he hardly knew he had noticed when there ! Even the prisoner in his lonely cell recalls his home, and the memory of his old home life (if it has been a happy one) can transform even his prison cell into something that is almost like a home for the moment. For he has hung the bare walls with his memory pictures, he has peopled his cell with those whom he once loved.

So the question is, How are we to build our home, and what are we to do in order to make it live for ever in our memory as the most beautiful place in all the world ?

I shall try to describe what a home ought to be like in order to make all those who live within it content, and well and happy.

First of all, there must be the right atmosphere ; and the atmosphere is created by those who inhabit the home.

" Home " is the word that belongs especially to the English and the English language. But it is not every home or household which expresses all that the home should really mean.

Now I am going to begin from the outside of the house (just as if I were a real builder of a house made of bricks and mortar); for that is very important; as the individuality of those to whom the house belongs should be expressed outside as well as inside.

If we meet for the first time a person who has a forbidding face and manner, with something in it that repels us, it is not of much use to hear that she has a beautiful mind, and has written wonderful books or painted exquisite pictures; for her manner, expression, or personal appearance has already so chilled or jarred upon us that we do not care to know anything more about that person, or to read her books, or to see the pictures she has painted.

People are so apt to forget that by their persons, their voices, expressions, clothes, and houses, they are judged.

It is so with a house. If the outside is dreary and cold, with bare windows and soiled blinds, and nothing of interest appearing at the window-panes, why, then we judge that those who live within that house do not understand how to make the spirit of home radiate itself and express itself, even before we enter the door, and we feel we do not care to enter that house, or to know those who live within it.

There is nothing insignificant in home-building. Every little human touch tells its own story. Even the front doorsteps and bell and knocker indicate the servant as well as the mistress.

For myself, I almost feel as if I know, as I stand on the doorsteps of a house, whether I am going to

enter a house which is only made of bricks and mortar, or if it is the home that is built up of human hearts and ideals. I know by the windows, the blinds, the curtains, the garden, the steps, the knocker, the bell, what the inside of the house and the dwellers in the house will be like when I enter it. All these things are little messengers, silent witnesses of those who live within the house.

The spirit of home need not only abide within the buildings—which we humans call houses—for it can even enter the offices of lawyers and the houses of business in the heart of the city, or wherever they may happen to be.

I often wonder why offices—where men and women have to spend so many hours every day—should be so cold and dreary; why they should “strike a chill” (mentally and often physically) as one enters them.

Not long ago I had occasion to visit a lawyer. I had to wait first of all in an ante-room, and I noticed that the walls were covered with a lovely art shade, and there was nothing to depress one, as there usually is in these “ante-rooms” of life! I was wondering all the time what the lawyer’s own private office would be like. I felt somehow that it would be different to other offices I had seen. For the spirit of home had already made its restful presence felt, even amongst the piles of law books, and tin cases and other legal paraphernalia.

I was then ushered up to the lawyer’s office, and I found myself in one of the most restful rooms I have ever been in. It was a practical room, too—

only there was nothing ugly in it. The blinds hiding the grey houses and straight lines of the dreary street were harmonious and soft, the chairs and cupboards were of old oak, the carpet was soft, and with beautifully blended shades of colour. The walls, with old engravings hanging on them, were so restful that one only *felt* them—without noticing them particularly.

I forgot that I had only come on business, and that the lawyer was a stranger, for from the cosy, "homey" atmosphere he already seemed a friend to me, and my first words to him were: "How beautiful your room is!" And all the coldness and dullness of the business I had come about seemed to have melted away, because the spirit of home was in those offices. The lawyer told me that he had a beautiful and happy home of his own, and that he liked to carry the atmosphere of his home with him to his work, instead of shutting it out as he closed his front door daily.

I believe that we should not see so many sad, drawn faces amongst the men and women workers of London, as we walk along the streets, if this spirit of home followed them each day to their work and to their labour, and if their offices were more *human-looking*.

But, first of all, the spirit of home must be *within* the home in order to follow us all the day.

I wish men would realise that home-building must not be left entirely to the women. It is for them to help the women to build this beautiful home that will live for ever.

It is for them, as well as the women, to say to the spirit of home, "Will you rest over my home, over my office, and over all those who live with me and work for me?"

The spirit of home can enter the humblest dwelling as well as the most beautiful palace. It is not with riches that a home is built (at least, not with what the world calls riches). A home is built with the riches from within us, it is built of ideals, and from the wish to create what will make others happy, and what nothing can ever destroy.

"For the structures that we raise,
Time is with materials filled ;
Our to-days and yesterdays
Are the blocks with which we build.

Truly shape and fashion these ;
Leave no yawning gaps between.
Think not, because no man sees,
Such things will remain unseen."

CHAPTER XLII

THE INSIDE OF THE HOME

"Only a woman knows how to *put* into a home that indefinable something. . . .

"There is a kind of ministering beauty which may make its way everywhere—the beauty which springs from our wives and our daughters. Without it, what is the most richly decorated house? A dead dwelling-place. With it the barest home has life and brightness."—CHARLES WAGNER

SOME houses are so cold and comfortless that the moment we enter them we begin to wonder how soon we can get out of them again! Maybe it is the hall that is bare and uninviting and expressionless; or the stairs that are dull and drab.

Now, my ideal of a house which expresses the word "*home*" is that which gives its message of peace, comfort and rest directly the front door opens, so that the eye is immediately satisfied with what it sees, and the mind calmed and rested by the influence and atmosphere *felt*, on entering the open door.

When we come into a cathedral we immediately feel the solemnising effect of its stately pillars and architecture; we speak in hushed whispers because we are on holy ground. All the surroundings help us to realise that for a short time we are standing apart from the rush and hurry of life; for we know that such things cannot enter this sacred edifice.

In the same way, when we come into a house that is a real home, we should be able to feel that we are on holy ground, and standing apart from the jars and clashing sounds of the outside world ; that we have entered a temple of human hearts where the spirit of rest and beauty abides.

I do not think that people should have to leave their homes in order to find a rest cure ; for every home should be a rest cure in itself. We should so strive to hide our worries and hurries that they do not affect the "atmosphere," nor the peace, of those who live within the home.

Every house should have the "peace room" in it, into which no worries are allowed to enter, where there are restful colours, and in which are our favourite books and pictures. A pleasant hobby is to collect pictures, photographs, and sketches of the places where we have spent some of our happiest holidays. In my bedroom I have sketches, and coloured picture postcards, of the Scilly Isles, North Wales, and the Isle of Arran, where we spent some of our happiest holidays, and where we *really* rested both our minds and bodies, and drank deep draughts, all day long, of the beauties surrounding us. I have only to look at these pictures to feel a sense of rest and calmness come over me, and a whole picture gallery of happy memories passes before my mental vision.

In this chapter I am not going to lay down the law about how the rooms of our houses should be arranged, or what colours we should choose. For we all have our individual tastes, and perhaps what expresses rest to one person expresses the opposite

to another; but if the colours are soft, and do not clash, they are sure to be restful to us, and if there is an air of cosiness and happiness in the arrangement of the furniture and flowers, these rooms would then look as if they were *lived in*, and not only as if they were "tidied up" for visitors. Our rooms would then be giving out a message of rest and welcome to all who enter or who inhabit them.

There is as much character and individuality in rooms as in pictures or photographs, or as in people. For everything in a human dwelling is bathed in personality; everything has a voice that speaks of the character and individuality of the person to whom the room belongs. Our homes are our *interpreters* and our *silent witnesses*.

Therefore the best home ideal that each member of the house should have is to see that the inner rooms, as well as the outside, speak for us of rest and peace and beauty.

People need not say that they cannot afford this home; for I have been in tiny rooms and cottages that have given me these messages, that have spoken to me of rest and beauty. The polished oak, the shining brass, the flowers in the window, the scented flower-beds, tended with such care, have often belonged to men and women earning only a few shillings a week. The best homes are not to be bought with money. They are furnished with our thoughts, they are lit with the light that comes from within, and that shines upon everything we look at; transforming even the walls and chairs and tables into living things of beauty and harmony.

I remember once seeing in a music hall a tiny show that I have never forgotten. The scene was a simple kitchen, with plain deal table, chairs, and dresser, and ordinary pots and pans. Sitting at the table were a working man and his wife. Suddenly they began to move the furniture about, and both held a little ordinary piece of wood in their hands, with which they struck the table and chairs and pots and pans, and lo! as they struck these common objects, our astonished ears heard the most beautiful music come from the pieces of furniture and the kitchen utensils! Everything in that kitchen had a voice, everything seemed full of music, and the tune that was played with these apparently very ordinary and common things was "Home, sweet Home"!

I have never forgotten that little show and the lesson it taught me. In the same way women—and men too!—should let all the dull and ordinary duties of life sound this same sweet song to us.

We should let peace and beauty radiate from our homes, and from our rooms, and from ourselves, so that it could be said of each one of us—in words which I read long ago and have never forgotten:

"You can tell her by her cellar,
By her clean and well-swept hall,
You can guess her by her dresser,
By the flowers upon the wall,
By the harmony and neatness
Of her small and unseen rooms,
Where in fragrance and completeness
The rose of order blooms."

CHAPTER XLIII

THE LOST ART OF CONVERSING

"I am of an opinion that one cannot say too well what one has to say."—CHARLES WAGNER in "The Simple Life"

I FEAR that conversing as an art is a thing of the past; everyone can "talk," but how few, nowadays, can *converse*!

Converse is a restful thing—the very word conjures up a picture in one's mind of a peaceful and harmonious atmosphere, and of two or more familiar friends sitting quietly together, exchanging thoughts and ideas.

My picture does not include the man who argues; for, as A. B. Alcott says, "Many can argue, but not many converse"; nor do I include the one who chatters and gossips; nor the one who talks merely to hear his own voice. Those who meet to *converse* must do as the dictionary explains the word, "talk familiarly." They should exchange ideas, and offer the fruits of their own experience, and "bring forth" out of the treasury of their minds "things new and old." They should be willing to grasp new ideas, and to learn as well as teach. For I hold that from a real converse, or from conversation as it should be, the one who listens should be a learner, and the one who speaks should be a teacher.

Conversation has gone through many changes within the last two or three centuries; for there are fashions in conversation as well as in clothes. In fact, I think the style of clothes has a great deal to do with the style of speech. Picture, for instance, an ancient Greek in his classical robes using the language of the present day. Imagine Publius Syrus saying, "I'm jolly glad I didn't give myself away. I've often wished to goodness I'd held my tongue," instead of his stately words: "I regret often that I have spoken, never that I have been silent!" Or imagine Dr Johnson saying, "You are talking absolute rot," instead of, "I think, sir, you cannot be aware that you are talking somewhat foolishly."

Our language may now be more simple, more to the point, but it lacks quietness, it lacks repose. There are few who converse quietly nowadays. It must be because there is less time; for we live looking at the clock, and even whilst we are trying to hold a quiet conversation with a friend, or even with members of our own immediate home circle, our watches are telling us, "You have only five minutes in which to talk."

I have been waiting for more than a year to hold quiet converse with some people. There are things which one cannot talk of in a hurry, subjects that cannot be skimmed over; so we put them aside, and say, "Dear friend, when I have time, we will meet and have a quiet talk together." But ah, how seldom that time comes!

Two hundred years ago there was more leisure,

THE LOST ART OF CONVERSING 235

Men and women seized upon every opportunity to meet and converse in the salons, and by their converse they became adepts in the art of conversation.

There is a peculiar freshness and spontaneity about the conversations of the seventeenth and eighteenth centuries. The language may have been rather stilted, but there was an elegance, a grace, a repose in the turn of their phrases, something that suggested the music and measure of the minuet or sarabande, the powdered hair, and scents of the old-world garden.

In these rushing, whirling days in which we live we have no time for the well-turned phrases, or for the quiet walks and talks of the olden days. Our speech is hurried, and our words tumble out anyhow! Instead of saying:

“Madam, will you walk,
Madam, will you talk,
Madam, will you walk and talk with me?”

we say, “Come and dine with me at the ‘Carlton’” (or at the Eustace Miles Restaurant!) “and let’s do a theatre after. So long!” *And where does the talk come in?*

In the last century people took more time over their meals, and held interesting conversations during the meal-time. The meals were long and slow. But now we bolt our food, and if we talk as well as eat we get indigestion, and then blame our cook or the restaurant where we have dined! The fault lies in

the want of repose and the mismanagement of our time and our nerves.

The excited, rapid style of conversation in the present day produces waste of energy, waste of time, waste of strength, waste of everything. The excited talker exhausts not only himself, but the one to whom he is talking.

For there are people who are like vampires in their conversation with others; they may apparently be holding a conversation, but they are really sucking the brains of the one to whom they are talking, and are actually robbing their listener of magnetism and strength. I have often been left quite exhausted after a few minutes' talk with a nervous, overstrung, worn-out person, who has asked to "have a little conversation" with me, and who has only talked of himself (or herself) all the time, and partaken of some of *my* vitality, and gone away refreshed by it!

One day at a lecture I was sitting next to a lady who insisted on holding a whispered conversation with me, and I felt myself growing more and more tired every minute. To my surprise, a note was handed to me, and on it was written: "Do not sit next that lady; SHE IS A VAMPIRE, and is robbing you of your vitality; you will soon have no strength left." This was written by a great psychic who had come in unknown to me, who saw, clairvoyantly, what I had only blindly felt and wondered at. Needless to say, I hurriedly left my seat!

Another person whose conversation exhausts and bores one is the one who asks questions. There is

nothing more tiring than answering questions. Dr Johnson says, "Questioning is not the mode of conversation among gentlemen." And I quite agree with him. There is a style of talker nowadays who ends off each sentence indiscriminately with, "D'you see?" and another with "What?" And I have never yet decided if one is supposed to answer the question or not! Another form of greeting is, "How are you?" or "Are you quite well?" If we literally answered those questions, and replied, "I am sorry to say I have got a bilious attack," or, "I am suffering from indigestion," people would be very much surprised and bored. So these forms of speech are a waste of words and a waste of time.

Now speech is supposed to be the revelation of the mind. An old classic says: "Conversation is the image of the mind; as a man, so is his mode of talking." And I am sure there is nothing more revealing than conversation. The worst is that if, after a few minutes, or even a few words, we have discovered that the one to whom we are talking has no mind at all, at least that what there is, is only *self-centred*, we cannot "switch off" as we can on the telephone; we cannot "hang the receiver up" and go away; we have to appear interested and smile vacantly until he ceases to talk and leaves us. That sort of talker has no intuition; he is too selfish and tactless to see that he does not interest us, and that we have "heard his story and are not amused!"

On the other hand, there are people whose conversation is so refreshing and uplifted that to talk

to them is like going to a mountain-top or seeing a lovely view. As they talk, they inspire us. They may be speaking of what is above one, but, as Emerson says, "Whilst we converse with what is above us we do not grow old, but young." I have also felt ten years older after talking with some people. For nothing saps one's vitality more than to be bored by the discussion of some uncongenial topic, perhaps by somebody whose very tone of voice jars upon and depresses one. I am sure that we should, more and more, aim at the best sort of conversation with our fellow-beings; and in our homes, that we should try to help and inspire as well as interest those with whom we talk, and that we should strive to be direct and simple in our language, and not to make those with whom we talk perceive, or share in, the inward hurry of our minds. There should be unselfishness in conversation as well as in everything else.

Conversation should be natural, easy, and not laboured. "Making conversation" is a dreadful thing to do; it tires the one who talks and the one who listens. It would be far better not to talk at all.

The best conversationalist will also be a good listener, and will know when to have "rests" in the conversation; for the "rests" from talking are amongst the most important rests in our lives. The ceaseless talker is a most exhausting person. I once visited a mad asylum, and one of the things that seemed most terrible to me was the ceaseless chatter of the patients; it made my own brain absolutely whirl.

THE LOST ART OF CONVERSING 239

I read a beautiful passage the other day in Burke: "The perfection of conversation is not to play a regular sonata, but, like the Æolian Harp, to await the inspiration of the passing breeze." And to my mind that expresses the true art of conversing.

CHAPTER XLIV

INDIVIDUALITY IN HOME LIFE AND WORK

"Our houses, our dress, and our tables should be our interpreters. It is our individuality that gives the life and colour to our surroundings, and that makes them 'home.' Ruskin says, 'Your individuality was given you by God.'

"A man was once looking for a friend's house, ignorant in what direction to find it. On being asked how he would recognise it, he replied, 'I shall know it by its *expression*.'"

HALLIE KILLICK (Mrs Eustace Miles)
in "Life's Colours"

IT is very interesting to consider the derivations and early meanings of words like personality, character, individuality. Such early meanings do not always survive, but often they throw light on the present meanings. "Personality" was derived from *persona*, the mask through which the actor spoke; in so far as "personality" still expresses this, it denotes the outside of individuals—the way they dress, the way they talk, their mannerisms, the mistakes they make; in fact, the things that can be altered, and that may actually hide the individuality.

"Character" meant a stamping, as when a medal is stamped: in so far as "character" still denotes this, it refers to the effects of our bringing-up and our environment.

"Individuality," while it differs in a sense from these two other words, tells of the unit with all the

parts or essentials that cannot be taken away from it so long as it is *itself*. "Individuality" is more than "personality" and more than "character." It is with us and within us, wherever we go.

When we see a lighthouse we may say, "What a brilliant light it gives!" But what we really mean is, "What a brilliant light the lamp *within* the lighthouse gives, thanks to the keeper who keeps the light burning!" The light is from within. Without the man and the lamp the house would not be a lighthouse, but would be a danger to passing ships instead of a means of safety.

Individuality is within everybody, and is taken with them wherever they go and whatever they do. It cannot be packed away and left at home with the winter clothes when we go on our summer holidays.

Individuality may show itself obviously in all the little and all the big things of life. For instance, given two teaspoonfuls of tea and some boiling water, one man or woman will make a delicious drink, while another will make an unattractive concoction, washy and almost tasteless, though this second man or woman may do other things splendidly. One of the most interesting people we know, full of individuality, makes such wretched tea that we always have tea at home before we "go to tea" with her, and we swallow what she gives us like medicine. This same lack in her comes out in many other ways; but it is part of her, and is more than counterbalanced by the many fine things she does. And one loves even her shortcomings, because it is *herself* that she expresses in the little failures as well as in the big things of her

interesting life. It is strange also how the same recipe may be worked out quite satisfactorily by various people, and yet there is a different taste, a different personality and character and individuality in the dishes. It seems as if the personality and character and individuality of the person had become one of the ingredients, and had appeared as part of the flavour and style.

Now I do not attempt to say precisely what is personality, what is character, and what is individuality; for I use the word "individuality" to include much that does not belong to the deepest and innermost self. I use it to include whatever is not necessarily the innermost, but the *inner* self showing through the outer self, and through the ordinary everyday things of life.

The ideal way is, of course, to let the individuality, the character, the personality all express the perfect, the deepest, and the best and innermost self. This does not mean a sacrifice of all distinctiveness. It means a guidance of all distinctiveness, a raising of it in the right directions.

One with a clear and definite individuality lets this express itself through every detail of life, however "common" or small the thing may be. A good servant will show her individuality by making her beds rightly, and by her beds we can judge her. She has no half measures. She leaves nothing "untucked up." She is not the lodging-house drudge who only lays the clothes on the bed, so that, when you go to bed, longing for sleep and rest, either you have to remake the bed or else you wake in the night to find

half the bedclothes on the floor and the sheet almost disappeared!

Other individual things are shown in the way a room is kept, the way flowers are tended and arranged, the way the table is laid, so that the simplest meal becomes a banquet. These things betray one even more than the furniture. Let a room have expensive furniture and at the same time faded flowers in stained vases and unchanged water: which would tell us about the owner? *It would be the flowers!*

Now it is a question whether we should try to make our works appear better than we ourselves feel that we are. It seems like deceit and hypocrisy, as if the works did not fairly represent *us*. Ruskin's dictum—that "a man may hide himself from you, or misrepresent himself to you, but he cannot in his work; there you have him in his inmost. All that he likes, all that he sees, all that he can do—his imagination, his affections, his impatience, his clumsiness, his cleverness—everything is there"—is true enough of spiders and ants, but not of ordinary men and women, who can hide many serious faults of character behind work that is faultlessly done.

What we ought to do is to produce good works of all sorts, and meanwhile to see that the innermost and best (which is within each one of us) is recognised and used by us so that it permeates not only our works but also ourselves. It will not make us each of a pattern, like buttons, but will make us all different, and these differences—these individualities—will show like the fragrance and varied colours of healthy leaves and flowers.

CHAPTER XLV

RELIGION IN HOUSEHOLD WORK

“Reverence the highest, have patience with the lowest. Let this day’s performance of the meanest duty be thy religion. Are the stars too distant, pick up the pebble that lies at thy feet, and from it learn all.”—MARGARET FULLER

“And in every work that he began . . . he did it with all his heart, and prospered.”—2 Chron. xxxi. 21

A RELIGION that is not practical, and that does not rest on our own personal experience, is of no value to us. For if we have not entered into its inner meaning, and if it does not enter into our daily lives, we may have all its psalms and hymns on our lips and yet find that for us these are after all only tuneless chants and meaningless words—mere vain repetitions.

It is only when we have taken the counsel to heart—“to prove all things and hold fast that which is good,” and to “call nothing common”—that we can be said to have a religion which is helpful to ourselves and to our work, and to those who are working with or for us.

This applies very strongly to religion in household work. If we have never thrown ourselves into the work of the home, and done the common, humdrum tasks with our own hands, we shall never be able to realise that work of this kind has any connection with religion.

RELIGION IN HOUSEHOLD WORK 245

But when we *have* set ourselves whole-heartedly to this work it is all so different. We get a higher point of view, from which we see quite clearly that the spirit in which we do our household work is for us, and those about us, a very vital part of our religion.

We can only discover our mistakes when we try to do the work ourselves in our own way, and find how difficult *our* way really is. *It is then* we find the best way, and, having learnt so very practically ourselves, we can teach to others very thoroughly the best way to do it too.

I hope that some day all education will always include all household work, and housekeeping; for to make our homes beautiful and "homey" should surely be a part of our education, and certainly of our religion. And to teach those who fail from ignorance is a work that no woman should be ashamed to undertake, even if it means that the teacher does the work herself.

Then we can teach the children when they are quite young, and before they go to school, to take an interest and delight in all household work. The instinct is born in them; for the moment they have a doll's house or a doll, in imagination they are parents and housekeepers. We can turn many light household jobs into a game for them, and they will never forget the lessons thus taught.

The true mistress of the house is one who can don a large, all-enveloping apron—who can roll up her sleeves, and herself show the way to do things; who can inspire every member of the household with the spirit of work; who can show them that there is

"nothing common or unclean" in manual labour. She must be able to say to others, "*I will show you how to do it!*" This is the only way to raise the tone of labour. We must prove that the *kind* of work we do in life is not so important in the eyes of God as the *spirit* in which we do it. Very few of us are able to choose our work; but, whatever it is, we should do it in the spirit of faithful service, realising that the eyes of the Unseen Master are always upon us.

If we ourselves practise this, we open the windows of the minds of others and lift their ideas of work to a higher level; we show them how inspiring it is to have ideals, even in doing the little ordinary everyday tasks about the home.

But this teaching is not to be done by words only. We must be able and gladly willing on occasion to do these little things ourselves; to show by the pleasure we take in this work that there is no disgrace in knowing the best way to make a bed, the best way to clean a saucepan and wash up, the best way to scrub a floor, and the best way to do everything that falls to the lot of the home worker.

When an architect designs a cathedral, he first sees the ideal of his cathedral before him. He then has to gather together those who can build it according to his ideal. Everyone whom the architect calls to his aid has his own special work to do—that for which he has been trained—but no individual worker must for a moment think that any part of the work which is to be done is too insignificant or too common to be done well.

So, in a household, each of us has a special work that is equally honourable and equally a part of that inner home life which is (or ought to be) the most beautiful and sacred thing in the world. All of us are servants, in that we serve. So why do "ladies" consider it a disgrace to work "like servants," when to work means to teach (for teaching is utterly impossible without the example of working), and to work as well as teach helps to make home happier and healthier.

There are many high-born ladies who are too poor to keep any servants, and who do all their own household work as well as their gardening. I have been in some of their homes, and they are the daintiest one could imagine. Their rooms shine with brightness; the fire-irons, the furniture, the everything, speak of refinement and of the spirit of doing things in the best possible way. Such houses seem literally to smile at one.

I know of some "lady helps" who are *no* "helps," who think it lowers their dignity to do the drudgery of household work. I am glad to say that I also know of "lady helps" who are *real* "helps" to those they work for (I have one myself), and these are the lady workers who have learnt the secret of practical religion. They do all things well, realising that the exhortation to do "with thy might whatsoever thy hand findeth to do" is to be taken very literally, especially in the home, where the well-being and happiness of all who are near and dear to us is in our hands.

CHAPTER XLVI

RHYTHM IN THE HOME

"If a man does not keep pace with his companions, it is perhaps because he hears a different drummer: Let him step to the music which he hears, however measured and far away."

THOREAU

MANY people wonder why a business or a household is not running smoothly; they fail to guess the real reason. It is that there is often too great a separation and want of unison between employer and employee. On the one hand, the employer sometimes looks upon the employee, who is working under him, as only a machine, as a mere automaton, with no connecting link with himself except in the payment of weekly wages. And the employee, on the other hand, is too often absolutely callous about the business or household he is working for, and works only for his own ends, and for a living, never realising the fact that the servant is as much a part of the business, or the household, as each brick is a part of the building he is working in. In a recent article on the subject of "Employers and Employees" I read these words: "All the hearts of the workers must beat in tune to the music of the business." And that is just the secret. It is the music that makes the long, dusty march seem so light to those who march to it. But it is not only

the music that makes the marching easy, but the *keeping in step and marching to the same rhythm.*

It is the spirit right through a business or a household, the something which is felt from the top to the bottom, that creates either the harmony or the discord, the order or the confusion. If the employer is not in touch or "in tune" with his staff and the business, if the master and mistress are not in harmony and in human sympathy with their servants and their work, the spirit of comradeship is lacking, and there is no "pulling together." Without it there is no music to help in the long day's march, and no "keeping in step." For how can even two "walk" (or work) "together unless they be agreed?" Much less can the hearts of numbers of workers "beat to the music of the business," or their feet keep in step with those of their employers, if they are only treated as machines, and not as "workers together," who have a mutual living interest in the success of the business for which they are working together. There should be a spirit of co-operation right through a business and right through a household. The employer should be able to say to his employee: "I want you to help me." The employee should be able to go to his employer at any time and feel sure that he will listen to him. Without this spirit of co-operation between employer and employee, without this rhythm, there can be no marching to the same music, and no keeping in step; for each will be marching to a different tune and stepping to a different time.

There is also a spirit of encouragement needed,

the giving of praise where praise is due. For, after all, how much we owe to those who work for us! A cheery word goes a long way towards helping the workers to work with willing hearts. It is the bright and tuneful music that encourages the marcher along the road. Such words as "Well done, thou good and faithful servant" are the music in a business or a household, and put life and "go" and rhythm into tired hearts and weary feet.

It is behind the scenes where the harmony and rhythm are needed. It unfortunately does not always follow that what appears perfect organisation and order in a business or household is carried out in the same way throughout. There are too often discords and jealousies and want of good-fellowship and lack of co-operation between the heads of houses and those who work under them, and this brings with it deceit and treachery. Servants are constantly afraid to speak the truth lest they should be dismissed by those who are over them.

If only we could attain to the ideals of the relationship and harmony that should exist between the heads of businesses and households and their employees, if only there could be more friendly co-operation throughout, we should at last realise what it means for "all the hearts of the workers to beat in tune to the music of the business" (or the home).

CHAPTER XLVII

THE SCENERY OF HOME LIFE

PART I

OUR EVERYDAY SURROUNDINGS

"Beauty is God's handwriting; a wayside sacrament. Welcome it in every fair face, every fair flower, and thank for it Him the fountain of all loveliness, and drink it in simply and earnestly, with all your eyes; it is a charmed draught, and a cup of blessing."—CHARLES KINGSLEY

I THINK that we are too apt to narrow down the meaning of the word "scenery."

We imagine that it can only mean country scenes and landscapes, hills and valleys, streams and brooks, sunrises and sunsets! But, beautiful as that meaning is, there is a far wider meaning to the word.

Scenery, in its wider sense, is not only what we have to go outside to see; it is what is with us, actually surrounding us, all day long. It means everything, great and small, that we have to look at, and all we have to do with in our daily walk of life.

I often think that the word ought to be re-spelt, and should be spelt as it really sounds—and as it really means—and that is "seen-ery"!

For of such importance is our life's scenery, that, to a great extent, what we "see" makes us what we are.

It is a well-known fact that at rehearsals for plays what makes it so hard for the actors to be at their

best is that there is no scenery to help them—nothing to inspire and make it real to them. It is even sometimes difficult to remember the parts perfectly because of the bare and barren surroundings. Not long ago I happened to be present at a rehearsal of a new play that was shortly to be produced in a leading theatre. It was being rehearsed in an ordinary room with chairs and tables and a piano.

The centre of the room was bare, except for a chair that was placed upside down, and some papers that were spread upon the floor near to the chair.

I asked what the chair and the paper meant. It was explained to me that the chair represented a tree, and the papers a lake!

A most tragic scene took place under the tree (the chair), on the banks of the lake (the papers), and soft music was played on the piano whilst this tragedy was supposed to be enacted in the middle of the room.

But the lack of scenery made it seem to me meaningless and heartless. It was only a matter of words and automatic movements. But on the night the play was produced for the first time amidst its own beautiful setting and scenery, what a change took place! The audience was moved to tears and rapturously applauded the play, and the actors were recalled many times, and the most thrilling scene of all was that under the tree on the banks of the lake!

When I read the reports in the papers I pictured the bare room and the upside-down chair and the sheets of paper on the floor as I had seen them, and I realised, as I never had before, all that scenery

means. It was to me a parable of what the scenery of home life means to each one of us.

Some people are fortunate enough to be surrounded by beautiful scenery both inside and outside their homes. But, more often than not, we have to go far afield to look for it, for much of life's scenery is, alas! drab and colourless, and we have to create or add beauty to it ourselves.

The home scenery is the most important of all, for it is with us all day and every day.

It is not luxury that means beauty. The true beauty and poetry of existence lies in the understanding that we have of it. For we need not be rich to give grace and charm to our surroundings. We are each of us individually an important part of life's scenery; we can each be one of the artists (or artistes), and add our part to the beauty of our home.

How can we improve our own home scenery?

Suppose, for instance, there is an ugly, depressing view out of the windows, of grey houses with grey slate roofs and black chimneys, and sometimes only a grey sky for days together. How can we possibly improve that? We look through it day after day, and think, "Oh, for a change of scenery!" There is no doubt that the outside scenery must remain as it is, so there is nothing for it but to start from the window itself, and see what we can do to have a change of scenery within our own four walls.

Some very thin, artistic curtains could be hung over the window to hide the grey houses and black chimneys. They should be thick enough to hide

the ugly scenery, and thin enough to let in the light and sunshine. They should just gently veil the grey ugliness.

And then perhaps we think, "If only I could see some green trees or fields, or growing ferns and grasses!"

We can even do that, for we can have flowers or ferns always growing in boxes or in pots on the window-ledge. The other day I saw some waving grass in a London street window, and it was only grass seed sown on a piece of wet flannel! To see that sweet, green waving grass made all the ugly sights disappear, and filled one's mind with fragrant country thoughts and memories.

Another way of improving the outlook from the window is to train virginia creeper around the window-frame, so that in the spring one can watch the tender leaves as they unfold one by one, and in the autumn watch the green leaves softly melting and mellowing into shades of crimson. Thus the window scenery can become quite beautiful!

The scenery of our everyday life is also of vast importance. For we are looking at the common, everyday objects continually, and how often they pall upon and perhaps fret us! But even these everyday scenes and these "common objects" can be idealised and made "uncommon" if we wish to do so.

When I was seeing the wonderful things that had been excavated from the ruins of Pompeii, what impressed me the most was that there was not a single vessel or implement, however common its use,

that had not some beauty in its form, colour, or design. The kitchen utensils were of the shapes that we now call classical. They had "strainers" and "sieves" in the kitchens of those long-ago days. When held up to the light, even the pierced holes in the strainers were of artistic design, and depicted some beautiful flower or fern. Some of the kitchen walls had painted frescoes. Every part of their home scenery seems to have expressed beauty. They had taken Nature as their pattern and model, and foreshadowed Emerson's words :

"Give to barrow, trays, and pans,
Grace and glimmer of romance."

CHAPTER XLVIII
THE SCENERY OF HOME LIFE
PART II
OUR PERSONAL APPEARANCE

"All visible things are Emblems. . . : Hence Clothes, as despicable as we think them, are so unspeakably significant. Clothes, from the King's mantle downwards, are emblematic. . .

"The whole external universe and what it holds is but clothing ; and the essence of all science lies in the Philosophy of Clothes."

THOMAS CARLYLE in "Sartor Resartus"

ANOTHER most important part of our home scenery is the external expression of our ideals by our dress and general personal appearance. How often the home scenery is marred because the mistress of it is untidy and unkempt looking ! For an untidy woman is like an ugly weed growing amidst fair flowers ; and woman should be the flower, and not the weed, which grows in the home garden.

This expression of our ideals (if we have any) by our personal appearance and by our dress is one of our greatest responsibilities in our home lives.

Our houses and our clothes are our interpreters ; they are the symbols and the emblems of what we are within. When I see a woman untidily dressed and badly "finished off" I instantly ask myself the question, "I wonder what her home is like?" I am sorry to say I know some women whose general appearance is so untidy that they look as if they were only "*pinned together*." I shall never forget hearing a woman lecture on "Beauty in the Home," and yet most of the time she was lecturing I was

looking at the frayed edge of her gown, and at a torn piece of braid which was peeping out beneath her skirt. Her lecture made little impression upon me, for the object of it was marred by her own untidy, unfinished appearance.

I drive a great deal in omnibuses, and I see dainty skirts and feet disappearing up the winding steps to the outside seats—but, alas! I also see sloppy, misshapen shoes with one-sided heels, holes in stockings, and ragged skirts and petticoats disappearing up the steps! I then always look to see what the external appearance is like! More often than not, there is a grand hat, and a general smart appearance; but the neatness and finish that a woman's dress should have throughout is too often lacking, and one is forced to conclude that there are no ideals—no womanly instincts to be found in those who only dress for the outside appearance. The sweet daintiness and innermost grace that womanhood should express, is not there.

I once heard of an engagement being broken off through the *fiancé* seeing his lady love stepping into a hansom cab—and revealing holes in the heel of her stocking. By her external appearance she had shattered his ideals of her!

We should try to realise that our clothes, our appearance, and our general personal scenery are the symbols of what we ourselves wish to be within. For our appearance, our clothes, our houses, our rooms, are the mirrors into which other people look to see what we reflect. All these little things (that are not really "little things") are of the deepest importance, because they are part of our everyday surroundings, and are the common sights that our

eyes behold, things that we cannot hide from, even if we would.

But it is possible by our thoughts and aspirations, and by never being content with ugliness, to pass a magic wand over our home scenery, transforming it into beauty.

All these ideals—in order to be external and “seen of men”—must first begin from within.

One day a young boy was being taught by an older and more experienced man the right way to clean windows. The boy was trying hard to rub some spots off the outside panes of glass—but he could not get rid of them. The older man came to him and said, “The spots are not outside, my lad—you should have begun *from the inside*.”

And that is just where we must all begin, remembering that the “lookers-on” are all the time seeing and judging us by the outside appearance.

Beauty and Order are our honoured guests—but they cannot enter a dwelling full of cobwebs and disorder. Our innermost chambers must first be swept and garnished before we are ready to receive such guests. When that is done, we can bid them welcome!

People are too apt to look upon dress as only an external—forgetting that it is the external expression of the internal.

Clothes are not only a covering—they are much more than that! For man puts himself—his whole self—into everything he does—he transforms into “types” the very things that serve him. Therefore our clothes are far more than mere “coverings”; they are symbols—they are types. Our clothes and our general appearance should speak for us, and be

telling of the beautiful inner truths and ideals of order and beauty that we—by our external appearance—are striving to express.

It is a mistake to imagine that daintiness is only a matter of money and means. I know many poor ladies (and gentlemen too!) who keep up a dainty and tidy appearance in spite of poverty.

Clothes can have a powerful influence over the mind.

I often think if our poor "prisoners and captives" could each have entirely new, clean clothing given them to wear when they leave the prison they would perhaps begin living cleaner and better lives. For bad thoughts and bad lives cling to clothes just as any other disease does. And so, when they have to return to their old clothes, they too often return to their old "diseased" and criminal lives. They have not been able to "put off the old man" and to put on the new man, because they have again been obliged to "put on" the old, unhappy clothes, with their old, unhappy associations.

It is a fact that an untidy woman is responsible for many an unhappy home. Not long ago I read a child's quaint essay on tidiness and untidiness (in *The Daily Mirror*). She treated it allegorically. And the one that "looked on" and judged—was a little fly on the ceiling!

I will give it in the child's own words:

A FLY'S NARRATIVE

(A child imagines herself a little fly in the household of "Mrs Tidy." The fly sees everything and knows everything.)

"I am a little fly, and I live in the house of Mrs Tidy. Mrs Tidy's husband is a cow-man, and each morning he rises at half-past five.

"There are four small rooms in the house, and I generally make my home in the kitchen, because there I can get my daily food from the table, but sometimes I venture into other rooms.

"Mrs Tidy rises before her husband and tidies the kitchen, so that they can enjoy their meal. Her husband milks the cows at a farm at six o'clock in the morning. He earns 16s. a week.

"Mrs Tidy is very careful with her money, and does not spend it in waste. They have poor food, but it is always well cooked.

"Mr Tidy never enters a public-house, because he is always welcomed by his wife in a cheerful home by a glowing fire.

"After Mr Tidy has gone to work, Mrs Tidy commences her work. She clears the table, sweeps, cleans, and dusts the rooms until the little cottage looks as clean as a king's palace.

"Opposite Mrs Tidy lives a careless woman, named Mrs Untidy, who comes visiting Mrs Tidy.

"Mrs Tidy is always busy when she comes, and Mrs Untidy said one day, 'How is it that your house is always clean and mine dirty?' and Mrs Tidy replied, 'Because I am always working.'

"This made Mrs Untidy angry, and she said wicked words, and said, 'How can I keep tidy when my husband drinks his money?' Mrs Tidy calmly answered, 'Make your home clean and bright, and he will enter it instead of the public-house.'

"Mrs and Mr Tidy are very healthy, because they catch no germs from dirt in the house. Mrs Tidy has hard work to pull through with her husband's little earnings, but she manages it, and she is very happy and sings while she works."

The "little fly" concludes her account by announcing her intention of paying "Mrs Untidy" a visit.

We have to remember that children are the little "flies," who watch us and draw their own conclusions about our home lives and our appearance. Our servants also are watching us and judging us. They too know that all these external things are the true emblems of our inner lives. Therefore it behoves us to have the home scenery (including our personal appearance) as dainty and attractive as possible. We should not then be hearing so often of people growing tired of their homes!

For those who live within the home are the guardians of all that is most sacred and precious in the lives of men and women; and two of the most important factors in the happiness of home life and in the beauty of our home scenery, are—*Beauty and Order*.

"Garner the beautiful as you go,
Wait not for a day of leisure.
The hours of toil may be long and slow,
And the moments few of pleasure;
But beauty strays by common ways,
And calls to the dullest being,
Then let not thine ear be deaf to hear
Or thine eye be slow in seeing."

CHAPTER XLIX

"THE COMMON TASK"

"However mean or inconsiderable the act, there is something in the well-doing of it which has fellowship with the noblest form of manly virtue."—RUSKIN

"So shall the drudge in dusty frock
Spy behind the city clock
Retinues of airy kings,
Skirts of angels, starry wings."

EMERSON

THIS may seem a very dull and hopeless sort of title, but I want to try to prove that no task is "common." We are too apt to misjudge the word "common"; some people always associate it with the word "vulgar." For instance, when we speak of a "common person" it may mean someone beneath us in rank, or an ill-bred person. I think that to each of us it expresses something different.

But the "common task" that I am writing of means something that can be made beautiful by the way we do it and the spirit in which we do it.

We often hear people speak of the "common daisy" or the "common field-flowers," and the "common or garden fern." In this instance it means just the ordinary, everyday flowers—flowers that grow untended and uncultivated by human hands; that are fed by the sun and watered by the rain and dew; and that are looked upon by the gardeners as

weeds. But, oh, the beauty of the “common daisy” with its white rays and golden eye, always looking up to heaven!

If all the cleverest men and women in the world tried to make one “common daisy” they would fail. Splendid imitations are made; but where is the life that closes its petals at sunset and unfolds them with the dawn? No one can put that mystery of life into the imitation daisy. For the life of a living daisy and a single blade of grass is as much a mystery as the mystery of human life.

Another flower that is called “common” is the dandelion; but, taken by itself, it is a beautiful golden blossom. I have sometimes arranged dandelions in a vase with ferns and grasses, and made them look like garden flowers. Moreover, in dandelion plants there are healing and medicinal properties, and a beautiful healthful drink can be made from them. And yet the dandelion is despised and torn up by gardeners as a weed, and thrown into the dust-heap!

Some people never seem able to get beyond their common everyday surroundings, and their thoughts become centred on these. There are, alas! many who are too poor even to get a holiday, and from having no change of scene they only think, and only talk of the little grey patch on which they live, forgetting that there is a world full of beauty and colour just outside their grey patch.

Others have to go outside the home life to earn their living, and are so absorbed in their work that they think of work and talk of work all day long,

and let their lives grow narrower and narrower. Even their faces get a hard, strained expression, because they let no other life and interest enter into theirs.

It is just as if the common daisy closed its petals and forgot to open them again. Its golden eye would then see nothing outside its shut petals, and would be blind to the green grass, blue sky, and sunshine, above and around it.

Then there are our servants, who too often look upon their household work as a drudgery, and as a hardship and grievance, forgetting that our lives are what we make them, and our work is what we make it.

What we should strive to do is to make our common tasks easier by getting some interest and beauty out of them, or by trying to put some interest and beauty into them. It may seem as if to some only the dull, grey side of life is given, but we may be quite sure that, if we look for it, we can find a bit of sunshine or colour even in the grey life.

For by not looking upon every duty as if it were a grievance, or something to be got through as quickly as ever we can do it, and by doing it as well and as perfectly as is possible, we can make even the common task full of interest.

I remember once being in a room of a friend's house where I was staying when the housemaid was blacking the grate, and I noticed how badly she was doing it. Her stove-brush did not polish at all, but only made dull smudges on the grate. I longed to take the brush out of her hand and show her what

I should do with it! I said to her, “Don’t you like blacking the grate?” She replied, “No, indeed! I was made for something better than doing *this* sort of job!” So I asked her what she felt she was made for. “Oh,” she said, “I want to write books, like you do. I am always writing, and as soon as my work is done I go back to my pen and paper.” So I tried to show her that it would make her life much happier and easier if she would really excel in the work she had to do, and if she would strive to do it better than anyone else could do it, instead of thinking of a life she was not educated for, and in which she would probably fail. I told her that if I were in her place I should make that grate shine so beautifully that I should feel as proud of it as an author of his books, or an artist of his pictures. I am glad to say she polished the grate again, and then, later on, asked me to come and look at it, as she was so proud of it! Even her face had quite a different expression, and had a healthy colour because she had put real zeal and life into her job.

It may be that some who read this book are poor in this world’s goods, and their houses are meagrely furnished. But in many ways even they can have beauty within their homes. For it is not only the furniture and decorations that introduce beauty into a house. It is we *ourselves* who do so. First of all, we should look as happy as we can, for the more we smile the more the lines in our faces will disappear, and the happier we shall be ourselves and make others, and the healthier too.

Then we should speak as brightly and happily as

we can to those with whom we work and live, and talk of interesting subjects, not only of the home worries and anxieties. And if everything in the house shines with the beauty of cleanliness and thoughtful care, we can actually make our rooms and our houses "smile" as well as ourselves. However poorly a room may be furnished, we can make it look cheerful by a cushion covered with red (or whatever is our favourite colour), or a coloured tablecloth and curtains, and, best of all, we can always have a flower in our rooms, for that is something living to care for.

It is very good for children to have flowers to tend. In spring, a penny packet of nasturtium seed, sown in a pot or box, will give them this interest, and also give some bright colours to cheer the windows.

I always look at people's windows so as to judge what their minds are like. Sometimes in quite back slums I have seen a window with a geranium in it, or with virginia creeper trained around it by a piece of string. Once I saw a very poor window with a little sod of earth and grass on the window-sill, and some daisies growing in it, and then I knew that the one who lived inside had looked beyond the dreary street and shabby window, and had seen and loved God's flowers, and tried to make her dull, grey life brighter by putting some beauty into it; so that when, perhaps, sad eyes looked out of the window, they saw the flowers before they saw the dismal street.

Now, when one sees dirty panes of glass, and neglected doorsteps, and perhaps a brass knocker

and bell that are never cleaned, no one need *tell* us what sort of person lives inside! There is a silent language in all these things; they are things that testify to the character of those they belong to; *they are symbols*.

There is an old saying that “a house is judged by its mustard-pot,” and it is quite true that even such a little common thing as that will speak of the character of the mistress or the servant.

There must be the spirit, right through the household, of doing things well, because it is the best and happiest way. Strange to say, we often find that artistic people cannot do the common, simple tasks of life thoroughly or well; that is always a mystery, for it seems to me that art and beauty begin at the very simplest things, and that as we do all the little, common, everyday things well, so we grow to be able to do the greater things well too.

It is most important to teach the children from the beginning the religion of work and beauty.

There are two words that should form a rhyme in every woman's heart. They are “duty” and “beauty.” If we get those two words to ring in our minds, we shall never again think the “common task” drudgery. And we shall never again be slack in our work.

I am sure that one of the best tasks which we can all have is “*the common task*,” whether it be in the home, or the office, or the hospital, or the shop. It is a task that has to be done by all, from the King and Queen in the royal palace down to the bootblack and the crossing-sweeper in the street.

In case some have not read Henry Drummond's beautiful words, I here quote them :

"Earth is the rehearsal for Heaven. The street-life, the home-life, the business-life, the city-life, in all the varied range of its activity, is an apprenticeship for the City of God. There is no other apprenticeship for it."

A 1345



A SELECTION OF BOOKS PUBLISHED BY METHUEN AND COMPANY LIMITED 36 ESSEX STREET LONDON W.C.

CONTENTS

	PAGE		PAGE
General Literature . . .	1	Little Library . . .	20
Ancient Cities. . .	15	Little Quarto Shakespeare .	21
Antiquary's Books. . .	15	Miniature Library . .	21
Arden Shakespeare . .	15	New Library of Medicine .	21
Classics of Art . . .	16	New Library of Music .	22
"Complete" Series . .	16	Oxford Biographies . .	22
Connoisseur's Library .	16	Romantic History . .	22
Handbooks of English Church History	17	Handbooks of Theology .	22
Illustrated Pocket Library of Plain and Coloured Books	17	Westminster Commentaries	23
Leaders of Religion . .	18		
Library of Devotion . .	18	Fiction	23
Little Books on Art . .	19	Books for Boys and Girls .	28
Little Galleries . . .	19	Novels of Alexandre Dumas	29
Little Guides	19	Methuen's Sixpenny Books.	29

FEBRUARY 1911

A SELECTION OF

MESSRS. METHUEN'S

PUBLICATIONS

In this Catalogue the order is according to authors. An asterisk denotes that the book is in the press.

Colonial Editions are published of all Messrs. METHUEN'S Novels issued at a price above 2s. 6d., and similar editions are published of some works of General Literature. Colonial editions are only for circulation in the British Colonies and India.

All books marked net are not subject to discount, and cannot be bought at less than the published price. Books not marked net are subject to the discount which the bookseller allows.

Messrs. METHUEN'S books are kept in stock by all good booksellers. If there is any difficulty in seeing copies, Messrs. Methuen will be very glad to have early information, and specimen copies of any books will be sent on receipt of the published price *plus* postage for net books, and of the published price for ordinary books.

This Catalogue contains only a selection of the more important books published by Messrs. Methuen. A complete and illustrated catalogue of their publications may be obtained on application.

Addleshaw (Percy). SIR PHILIP SIDNEY. Illustrated. *Second Edition.* Demy 8vo. 10s. 6d. net.

Adeney (W. F.), M.A. See Bennett (W.H.).

Ady (Cecilia M.). A HISTORY OF MILAN UNDER THE SFORZA. Illustrated. Demy 8vo. 10s. 6d. net.

Aldis (Janet). THE QUEEN OF LETTER WRITERS, MARQUISE DE SÉVIGNÉ, DAME DE BOURBILLY, 1626-96. Illustrated. *Second Edition.* Demy 8vo. 12s. 6d. net.

Allen (M.). A HISTORY OF VERONA. Illustrated. Demy 8vo. 12s. 6d. net.

Amherst (Lady). A SKETCH OF EGYPTIAN HISTORY FROM THE EARLIEST TIMES TO THE PRESENT DAY. Illustrated. *A New and Cheaper Issue.* Demy 8vo. 7s. 6d. net.

Andrewes (Amy G.) THE STORY OF BAYARD. Edited by A. G. ANDREWES, Cr. 8vo. 2s. 6d.

Andrewes (Bishop). PRECES PRIVATAE. Translated and edited, with Notes, by F. E. BRIGHTMAN, M.A., of Pusey House, Oxford. Cr. 8vo. 6s.

Anon. THE WESTMINSTER PROBLEMS BOOK. Prose and Verse. Compiled from *The Saturday Westminster Gazette* Competitions, 1904-1907. Cr. 8vo. 3s. 6d. net.

VENICE AND HER TREASURES. Illustrated. *Round corners.* Fcap. 8vo. 5s. net.

Aristotle. THE ETHICS OF. Edited, with an Introduction and Notes, by JOHN BURNET, M.A. *Cheaper issue.* Demy 8vo. 10s. 6d. net.

Atkinson (C. T.), M.A., Fellow of Exeter College, Oxford, sometime Demy of Magdalen College. A HISTORY OF GERMANY, from 1715-1815. Illustrated. Demy 8vo. 12s. 6d. net.

Atkinson (T. D.). ENGLISH ARCHITECTURE. Illustrated. Fcap. 8vo. 3s. 6d. net.

A GLOSSARY OF TERMS USED IN ENGLISH ARCHITECTURE. Illustrated. *Second Edition.* Fcap. 8vo. 3s. 6d. net.

Atteridge (A. H.). NAPOLEON'S BROTHERS. Illustrated. Demy 8vo. 18s. net.

Aves (Ernest). CO-OPERATIVE INDUSTRY. Cr. 8vo. 5s. net.

Bagot (Richard). THE LAKES OF NORTHERN ITALY. Illustrated. Fcap. 8vo. 5s. net.

- Bain (R. Nisbet).** THE LAST KING OF POLAND AND HIS CONTEMPORARIES. Illustrated. *Demy 8vo.* 10s. 6d. net.
- Balfour (Graham).** THE LIFE OF ROBERT LOUIS STEVENSON. Illustrated. *Fifth Edition in one Volume.* Cr. 8vo. Buckram, 6s.
- Baring (The Hon. Maurice).** A YEAR IN RUSSIA. *Second Edition.* *Demy 8vo.* 10s. 6d. net.
- RUSSIAN ESSAYS AND STORIES. *Second Edition.* Cr. 8vo. 5s. net.**
- LANDMARKS IN RUSSIAN LITERATURE. Cr. 8vo. 6s. net.**
- Baring-Gould (S.).** THE LIFE OF NAPOLEON BONAPARTE. Illustrated. *Second Edition.* *Wide Royal 8vo.* 10s. 6d. net.
- THE TRAGEDY OF THE CÆSARS: A STUDY OF THE CHARACTERS OF THE CÆSARS OF THE JULIAN AND CLAUDIAN HOUSES.** Illustrated. *Seventh Edition.* Royal 8vo. 10s. 6d. net.
- A BOOK OF FAIRY TALES.** Illustrated. *Second Edition.* Cr. 8vo. Buckram. 6s. Also *Medium 8vo.* 6d.
- OLD ENGLISH FAIRY TALES.** Illustrated. *Third Edition.* Cr. 8vo. Buckram. 6s.
- THE VICAR OF MORWENSTOW.** Revised Edition. With a Portrait. *Third Edition.* Cr. 8vo. 3s. 6d.
- OLD COUNTRY LIFE.** Illustrated. *Fifth Edition.* Large Cr. 8vo. 6s.
- A GARLAND OF COUNTRY SONG: English Folk Songs with their Traditional Melodies.** Collected and arranged by S. BARING-GOULD and H. F. SHEPPARD. *Demy 4to.* 6s.
- SONGS OF THE WEST: Folk Songs of Devon and Cornwall.** Collected from the Mouths of the People. By S. BARING-GOULD, M.A., and H. FLEETWOOD SHEPPARD, M.A. New and Revised Edition, under the musical editorship of CECIL J. SHARP. Large *Imperial 8vo.* 5s. net.
- STRANGE SURVIVALS: SOME CHAPTERS IN THE HISTORY OF MAN.** Illustrated. *Third Edition.* Cr. 8vo. 2s. 6d. net.
- WILTSHIRE ODDITIES: INCIDENTS AND STRANGE EVENTS.** *Fifth Edition.* Cr. 8vo. 2s. 6d. net.
- BOOK OF CORNWALL.** Illustrated. *Second Edition.* Cr. 8vo. 6s.
- BOOK OF DARTMOOR.** Illustrated. *Second Edition.* Cr. 8vo. 6s.
- BOOK OF DEVON.** Illustrated. *Third Edition.* Cr. 8vo. 6s.
- BOOK OF NORTH WALES.** Illustrated. Cr. 8vo. 6s.
- BOOK OF SOUTH WALES.** Illustrated. Cr. 8vo. 6s.
- BOOK OF BRITTANY.** Illustrated. *Second Edition.* Cr. 8vo. 6s.
- A BOOK OF THE RHINE: From Cleve to Mainz.** Illustrated. *Second Edition.* Cr. 8vo. 6s.
- A BOOK OF THE RIVIERA.** Illustrated. *Second Edition.* Cr. 8vo. 6s.
- A BOOK OF THE PYRENEES.** Illustrated. Cr. 8vo. 6s.
- Barker (E.), M.A., (Late) Fellow of Merton College, Oxford.** THE POLITICAL THOUGHT OF PLATO AND ARISTOTLE. *Demy 8vo.* 10s. 6d. net.
- Baron (R. R. N.), M.A.** FRENCH PROSE COMPOSITION. *Fourth Edition.* Cr. 8vo. 2s. 6d. Key, 3s. net.
- Bartholomew (J. G.), F.R.S.E.** See Robertson (C. G.).
- Bastable (C. F.), LL.D.** THE COMMERCE OF NATIONS. *Fourth Edition.* Cr. 8vo. 2s. 6d.
- Bastian (H. Charlton), M.A., M.D., F.R.S.** THE EVOLUTION OF LIFE. Illustrated. *Demy 8vo.* 7s. 6d. net.
- Batson (Mrs. Stephen).** A CONCISE HANDBOOK OF GARDEN FLOWERS. *Fcap. 8vo.* 3s. 6d. net.
- THE SUMMER GARDEN OF PLEASURE.** Illustrated. *Wide Demy 8vo.* 15s. net.
- Beckett (Arthur).** THE SPIRIT OF THE DOWNS: Impressions and Reminiscences of the Sussex Downs. Illustrated. *Second Edition.* *Demy 8vo.* 10s. 6d. net.
- Beckford (Peter).** THOUGHTS ON HUNTING. Edited by J. OTHO PAGET. Illustrated. *Second Edition.* *Demy 8vo.* 6s.
- Begbie (Harold).** MASTER WORKERS. Illustrated. *Demy 8vo.* 7s. 6d. net.
- Behmen (Jacob).** DIALOGUES ON THE SUPERSENSUAL LIFE. Edited by BERNARD HOLLAND. *Fcap. 8vo.* 3s. 6d.
- Bell (Mrs. Arthur G.).** THE SKIRTS OF THE GREAT CITY. Illustrated. *Second Edition.* Cr. 8vo. 6s.
- Belloc (H.), M.P.** PARIS. Illustrated. *Second Edition, Revised.* Cr. 8vo. 6s.
- HILLS AND THE SEA.** *Third Edition.* *Fcap. 8vo.* 5s.
- ON NOTHING AND KINDRED SUBJECTS.** *Third Edition.* *Fcap. 8vo.* 5s.
- ON EVERYTHING.** *Second Edition.* *Fcap. 8vo.* 5s.
- MARIE ANTOINETTE.** Illustrated. *Third Edition.* *Demy 8vo.* 15s. net.
- THE PYRENEES.** Illustrated. *Second Edition.* *Demy 8vo.* 7s. 6d. net.
- Bellot (H. H. L.), M.A.** See Jones (L. A. A.)

- Bennett (Joseph).** FORTY YEARS OF MUSIC, 1865-1905. Illustrated. *Demy 8vo.* 16s. *net.*
- Bennett (W. H.), M.A.** A PRIMER OF THE BIBLE. *Fifth Edition.* *Cr. 8vo.* 2s. 6d.
- Bennett (W. H.) and Adeney, (W. F.).** A BIBLICAL INTRODUCTION. With a concise Bibliography. *Fifth Edition.* *Cr. 8vo.* 7s. 6d.
- Benson (Archbishop).** GOD'S BOARD. Communion Addresses. *Second Edition.* *Fcap. 8vo.* 3s. 6d. *net.*
- Benson (R. M.).** THE WAY OF HOLINESS. An Exposition of Psalm cxix. Analytical and Devotional. *Cr. 8vo.* 5s.
- *Bensusan (Samuel L.).** HOME LIFE IN SPAIN. Illustrated. *Demy 8vo.* 10s. 6d. *net.*
- Berry (W. Grinton), M.A.** FRANCE SINCE WATERLOO. Illustrated. *Cr. 8vo.* 6s.
- Betham-Edwards (Miss).** HOME LIFE IN FRANCE. Illustrated. *Fifth Edition.* *Cr. 8vo.* 6s.
- Bindley (T. Herbert), B.D.** THE OECUMENICAL DOCUMENTS OF THE FAITH. With Introductions and Notes. *Second Edition.* *Cr. 8vo.* 6s. *net.*
- Binyon (Laurence).** See Blake (William).
- Blake (William).** ILLUSTRATIONS OF THE BOOK OF JOB. With General Introduction by LAURENCE BINYON. Illustrated. *Quarto.* 21s. *net.*
- Body (George), D.D.** THE SOUL'S PILGRIMAGE: Devotional Readings from the Published and Unpublished writings of George Body, D.D. Selected and arranged by J. H. BURN, D.D., F.R.S.E. *Demy 16mo.* 2s. 6d.
- Boulting (W.).** TASSO AND HIS TIMES. Illustrated. *Demy 8vo.* 10s. 6d. *net.*
- Bovill (W. B. Forster).** HUNGARY AND THE HUNGARIANS. Illustrated. *Demy 8vo.* 7s. 6d. *net.*
- Bowden (E. M.).** THE IMITATION OF BUDDHA: Being Quotations from Buddhist Literature for each Day in the Year. *Fifth Edition.* *Cr. 16mo.* 2s. 6d.
- Brabant (F. G.), M.A.** RAMBLES IN SUSSEX. Illustrated. *Cr. 8vo.* 6s.
- Bradley (A. G.).** ROUNDABOUT WILTSHIRE. Illustrated. *Second Edition.* *Cr. 8vo.* 6s.
- THE ROMANCE OF NORTHUMBERLAND.** Illustrated. *Second Edition.* *Demy 8vo.* 7s. 6d. *net.*
- Brald (James),** Open Champion, 1901, 1905 and 1906. ADVANCED GOLF. Illustrated. *Fifth Edition.* *Demy 8vo.* 10s. 6d. *net.*
- Brald (James) and Others.** GREAT GOLFERS IN THE MAKING. Edited by HENRY LEACH. Illustrated. *Second Edition.* *Demy 8vo.* 7s. 6d. *net.*
- Brallsford (H. N.).** MACEDONIA: ITS RACES AND THEIR FUTURE. Illustrated. *Demy 8vo.* 12s. 6d. *net.*
- Brodrick (Mary) and Morton (A. Anderson).** A CONCISE DICTIONARY OF EGYPTIAN ARCHÆOLOGY. A Handbook for Students and Travellers. Illustrated. *Cr. 8vo.* 3s. 6d.
- Brown (J. Wood), M.A.** THE BUILDERS OF FLORENCE. Illustrated. *Demy 4to.* 18s. *net.*
- Browning (Robert).** PARACELSUS. Edited with Introduction, Notes, and Bibliography by MARGARET L. LEE and KATHARINE B. LOCOCK. *Fcap. 8vo.* 3s. 6d. *net.*
- Buckton (A. M.).** EAGER HEART: A Mystery Play. *Ninth Edition.* *Cr. 8vo.* 1s. *net.*
- Budge (E. A. Wallis).** THE GODS OF THE EGYPTIANS. Illustrated. *Two Volumes.* *Royal 8vo.* £3 3s. *net.*
- Bull (Paul), Army Chaplain.** GOD AND OUR SOLDIERS. *Second Edition.* *Cr. 8vo.* 6s.
- Bulley (Miss).** See Dilke (Lady).
- Burns (Robert),** THE POEMS. Edited by ANDREW LANG and W. A. CRAIGIE. With Portrait. *Third Edition.* *Wide Demy 8vo.* gilt top. 6s.
- Bussell (F. W.), D.D.** CHRISTIAN THEOLOGY AND SOCIAL PROGRESS (The Bampton Lectures of 1905). *Demy 8vo.* 10s. 6d. *net.*
- Butler (Sir William), Lieut.-General, G.C.B.** THE LIGHT OF THE WEST. With some other Wayside Thoughts, 1865-1908. *Cr. 8vo.* 5s. *net.*
- Butlin (F. M.).** AMONG THE DANES. Illustrated. *Demy 8vo.* 7s. 6d. *net.*
- Cain (Georges), Curator of the Carnavalet Museum, Paris.** WALKS IN PARIS. Translated by A. R. ALLINSON, M.A. Illustrated. *Demy 8vo.* 7s. 6d. *net.*
- Cameron (Mary Lovett).** OLDETRURIA AND MODERN TUSCANY. Illustrated. *Second Edition.* *Cr. 8vo.* 6s. *net.*
- Carden (Robert W.).** THE CITY OF GENOA. Illustrated. *Demy 8vo.* 10s. 6d. *net.*

- Carlyle (Thomas). THE FRENCH REVOLUTION. Edited by C. R. L. FLETCHER, Fellow of Magdalen College, Oxford. *Three Volumes. Cr. 8vo. 18s.*
- THE LETTERS AND SPEECHES OF OLIVER CROMWELL. With an Introduction by C. H. FIRTH, M.A., and Notes and Appendices by Mrs. S. C. LOMAS. *Three Volumes. Demy 8vo. 18s. net.*
- Celano (Brother Thomas of). THE LIVES OF FRANCIS OF ASSISI. Translated by A. G. FERRERS HOWELL. Illustrated. *Cr. 8vo. 5s. net.*
- Chambers (Mrs. Lambert). Lawn Tennis for Ladies. Illustrated. *Crown 8vo. 2s. 6d. net.*
- Chandler (Arthur), Bishop of Bloemfontein. ARA CELI: AN ESSAY IN MYSTICAL THEOLOGY. *Fourth Edition. Cr. 8vo. 3s. 6d. net.*
- Chesterfield (Lord). THE LETTERS OF THE EARL OF CHESTERFIELD TO HIS SON. Edited, with an Introduction by C. STRACHEY, with Notes by A. CALTHROP. *Two Volumes. Cr. 8vo. 12s.*
- Chesterton (G.K.). CHARLES DICKENS. With two Portraits in Photogravure. *Sixth Edition. Cr. 8vo. 6s.*
- ALL THINGS CONSIDERED. *Sixth Edition. Fcap. 8vo. 5s.*
- TREMENDOUS TRIFLES. *Fourth Edition. Fcap. 8vo. 5s.*
- Clausen (George), A.R.A., R.W.S. SIX LECTURES ON PAINTING. Illustrated. *Third Edition. Large Post. 8vo. 3s. 6d. net.*
- AIMS AND IDEALS IN ART. Eight Lectures delivered to the Students of the Royal Academy of Arts. Illustrated. *Second Edition. Large Post 8vo. 5s. net.*
- Clutton-Brock (A.). SHELLEY: THE MAN AND THE POET. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Cobb (W. F.), M.A. THE BOOK OF PSALMS: with an Introduction and Notes. *Demy 8vo. 10s. 6d. net.*
- Cockshott (Winifred), St. Hilda's Hall, Oxford. THE PILGRIM FATHERS, THEIR CHURCH AND COLONY. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Collingwood (W. G.), M.A. THE LIFE OF JOHN RUSKIN. With Portrait. *Sixth Edition. Cr. 8vo. 2s. 6d. net.*
- Colvill (Helen H.). ST. TERESA OF SPAIN. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- *Condamine (Robert de la). THE UPPER GARDEN. *Fcap. 8vo. 5s. net.*
- Conrad (Joseph). THE MIRROR OF THE SEA: Memories and Impressions. *Third Edition. Cr. 8vo. 6s.*
- Coolidge (W. A. B.), M.A. THE ALPS. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Cooper (C. S.), F.R.H.S. See Westell (W.P.)
- Coulton (G. G.). CHAUCER AND HIS ENGLAND. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Cowper (William). THE POEMS. Edited with an Introduction and Notes by J. C. BAILEY, M.A. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Crane (Walter), R.W.S. AN ARTIST'S REMINISCENCES. Illustrated. *Second Edition. Demy 8vo. 18s. net.*
- INDIA IMPRESSIONS. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- Crispe (T. E.). REMINISCENCES OF A K.C. With 2 Portraits. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Crowley (Ralph H.). THE HYGIENE OF SCHOOL LIFE. Illustrated. *Cr. 8vo. 3s. 6d. net.*
- Dante (Alighieri). LA COMMEDIA DI DANTE. The Italian Text edited by PAGET TOYNBEE, M.A., D.Litt. *Cr. 8vo. 6s.*
- Davey (Richard). THE PAGEANT OF LONDON. Illustrated. *In Two Volumes. Demy 8vo. 15s. net.*
- Davis (H. W. C.), M.A., Fellow and Tutor of Balliol College. ENGLAND UNDER THE NORMANS AND ANGEVINS: 1066-1272. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Deans (R. Storry). THE TRIALS OF FIVE QUEENS: KATHARINE OF ARAGON, ANNE BOLEYN, MARY QUEEN OF SCOTS, MARIE ANTOINETTE and CAROLINE OF BRUNSWICK. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Dearmer (Mabel). A CHILD'S LIFE OF CHRIST. Illustrated. *Large Cr. 8vo. 6s.*
- D'Este (Margaret). IN THE CANARIES WITH A CAMERA. Illustrated. *Cr. 8vo. 7s. 6d. net.*
- Dickinson (G. L.), M.A., Fellow of King's College, Cambridge. THE GREEK VIEW OF LIFE. *Seventh and Revised Edition. Crown 8vo. 2s. 6d. net.*
- Ditchfield (P. H.), M.A., F.S.A. THE PARISH CLERK. Illustrated. *Third Edition. Demy 8vo. 7s. 6d. net.*
- THE OLD-TIME PARSON. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- Douglas (Hugh A.). VENICE ON FOOT. With the Itinerary of the Grand Canal. Illustrated. *Second Edition. Fcap. 8vo. 5s. net.*

Douglas (James). THE MAN IN THE PULPIT. *Cr. 8vo. 2s. 6d. net.*

Dowden (J.), D.D., Late Lord Bishop of Edinburgh. FURTHER STUDIES IN THE PRAYER BOOK. *Cr. 8vo. 6s.*

Driver (S. R.), D.D., D.C.L., Regius Professor of Hebrew in the University of Oxford. SERMONS ON SUBJECTS CONNECTED WITH THE OLD TESTAMENT. *Cr. 8vo. 6s.*

Duff (Nora). MATILDA OF TUSCANY. Illustrated. *Demy 8vo. 10s. 6d. net.*

Dumas (Alexandre). THE CRIMES OF THE BORGHIAS AND OTHERS. With an Introduction by R. S. GARNETT. Illustrated. *Cr. 8vo. 6s.*

THE CRIMES OF URBAIN GRANDIER AND OTHERS. Illustrated. *Cr. 8vo. 6s.*

THE CRIMES OF THE MARQUISE DE BRINVILLIERS AND OTHERS. Illustrated. *Cr. 8vo. 6s.*

THE CRIMES OF ALI PACHA AND OTHERS. Illustrated. *Cr. 8vo. 6s.*

MY MEMOIRS. Translated by E. M. WALLER. With an Introduction by ANDREW LANG. With Frontispieces in Photogravure. In six Volumes. *Cr. 8vo. 6s. each volume.*

VOL. I. 1802-1821. VOL. IV. 1830-1831.

VOL. II. 1822-1825. VOL. V. 1831-1832.

VOL. III. 1826-1830. VOL. VI. 1832-1833.

MY PETS. Newly translated by A. R. ALLINSON, M.A. Illustrated. *Cr. 8vo. 6s.*

Duncan (David), D.Sc., LL.D. THE LIFE AND LETTERS OF HERBERT SPENCER. Illustrated. *Demy 8vo. 15s.*

Dunn-Pattison (R. P.). NAPOLEON'S MARSHALS. Illustrated. *Demy 8vo. Second Edition. 12s. 6d. net.*

THE BLACK PRINCE. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*

Durham (The Earl of). A REPORT ON CANADA. With an Introductory Note. *Demy 8vo. 4s. 6d. net.*

Dutt (W. A.). THE NORFOLK BROADS. Illustrated. *Second Edition. Cr. 8vo. 6s.*

WILD LIFE IN EAST ANGLIA. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*

SOME LITERARY ASSOCIATIONS OF EAST ANGLIA. Illustrated. *Demy 8vo. 10s. 6d. net.*

Edmonds (Major J. E.), R.E.; D. A. Q.-M, G. See Wood (W. Birkbeck).

Edwardes (Tieknor). THE LORE OF THE HONEY BEE. Illustrated. *Cr. 8vo. 6s.*

LIFT-LUCK ON SOUTHERN ROADS. Illustrated. *Cr. 8vo. 6s.*

Egerton (H. E.), M.A. A HISTORY OF BRITISH COLONIAL POLICY. *Third Edition. Demy 8vo. 7s. 6d. net.*

Everett-Green (Mary Anne). ELIZABETH; ELECTRESS PALATINE AND QUEEN OF BOHEMIA. Revised by her Niece S. C. LOMAS. With a Prefatory Note by A. W. WARD, Litt.D. *Demy 8vo. 10s. 6d. net.*

Fairbrother (W. H.), M.A. THE PHILOSOPHY OF T. H. GREEN. *Second Edition. Cr. 8vo. 3s. 6d.*

Fea (Allan). THE FLIGHT OF THE KING. Illustrated. *New and Revised Edition. Demy 8vo. 7s. 6d. net.*

SECRET CHAMBERS AND HIDING-PLACES. Illustrated. *New and Revised Edition. Demy 8vo. 7s. 6d. net.*

JAMES II. AND HIS WIVES. Illustrated. *Demy 8vo. 10s. 6d. net.*

Fell (E. F. B.). THE FOUNDATIONS OF LIBERTY. *Cr. 8vo. 5s. net.*

Firth (C. H.), M.A., Regius Professor of Modern History at Oxford. CROMWELL'S ARMY: A History of the English Soldier during the Civil Wars, the Commonwealth, and the Protectorate. *Cr. 8vo. 6s.*

FitzGerald (Edward). THE RUBAÍYÁT OF OMAR KHAYYÁM. Printed from the Fifth and last Edition. With a Commentary by Mrs. STEPHEN BATSON, and a Biography of Omar by E. D. ROSS. *Cr. 8vo. 6s.*

*Fletcher (B. F. and H. P.). THE ENGLISH HOME. Illustrated. *Second Edition. Demy 8vo. 12s. 6d. net.*

Fletcher (J. S.). A BOOK OF YORKSHIRE. Illustrated. *Demy 8vo. 7s. 6d. net.*

Flux (A. W.), M.A., William Dow Professor of Political Economy in McGill University, Montreal. ECONOMIC PRINCIPLES. *Demy 8vo. 7s. 6d. net.*

Foot (Constance M.). INSECT WONDERLAND. Illustrated. *Second Edition. Cr. 8vo. 3s. 6d. net.*

Forel (A.). THE SENSES OF INSECTS. Translated by MACLEOD YEARSLEY. Illustrated. *Demy 8vo. 10s. 6d. net.*

Fouqué (La Motte). SINTRAM AND HIS COMPANIONS. Translated by A. C. FARQUHARSON. Illustrated. *Demy 8vo. 7s. 6d. net. Half White Vellum, 10s. 6d. net.*

Fraser (J. F.). ROUND THE WORLD ON A WHEEL. Illustrated. *Fifth Edition. Cr. 8vo. 6s.*

- Galton (Sir Francis), F.R.S.; D.C.L., Oxf.; Hon. Sc.D., Camb.; Hon. Fellow Trinity College, Cambridge. **MEMORIES OF MY LIFE.** Illustrated. *Third Edition.* Demy 8vo. 10s. 6d. net.
- Garnett (Lucy M. J.). **THE TURKISH PEOPLE: THEIR SOCIAL LIFE, RELIGIOUS BELIEFS AND INSTITUTIONS, AND DOMESTIC LIFE.** Illustrated. Demy 8vo. 10s. 6d. net.
- Gibbins (H. de B.), Litt.D., M.A. **INDUSTRY IN ENGLAND: HISTORICAL OUTLINES.** With 5 Maps. *Fifth Edition.* Demy 8vo. 10s. 6d.
- THE INDUSTRIAL HISTORY OF ENGLAND.** Illustrated. *Sixteenth Edition.* Cr. 8vo. 3s.
- ENGLISH SOCIAL REFORMERS.** *Second Edition.* Cr. 8vo. 2s. 6d.
See also Hadfield, R.A.
- Gibbon (Edward). **MEMOIRS OF THE LIFE OF EDWARD GIBBON.** Edited by G. BIRKBECK HILL, LL.D. Cr. 8vo. 6s.
- THE DECLINE AND FALL OF THE ROMAN EMPIRE.** Edited, with Notes, Appendices, and Maps, by J. B. BURV, M.A., Litt.D., Regius Professor of Modern History at Cambridge. Illustrated. *In Seven Volumes.* Demy 8vo. Gilt Top. Each 10s. 6d. net.
- Gibbs (Philip). **THE ROMANCE OF GEORGE VILLIERS: FIRST DUKE OF BUCKINGHAM, AND SOME MEN AND WOMEN OF THE STUART COURT.** Illustrated. *Second Edition.* Demy 8vo. 15s. net.
- Gloag (M. R.) and Wyatt (Kate M.). **A BOOK OF ENGLISH GARDENS.** Illustrated. Demy 8vo. 10s. 6d. net.
- Glover (T. R.), M.A., Fellow and Classical Lecturer of St. John's College, Cambridge. **THE CONFLICT OF RELIGIONS IN THE EARLY ROMAN EMPIRE.** *Fourth Edition.* Demy 8vo. 7s. 6d. net.
- Godfrey (Elizabeth). **A BOOK OF REMEMBRANCE.** Being Lyrical Selections for every day in the Year. Arranged by E. Godfrey. *Second Edition.* Fcap. 8vo. 2s. 6d. net.
- ENGLISH CHILDREN IN THE OLDEN TIME.** Illustrated. *Second Edition.* Demy 8vo. 7s. 6d. net.
- Godley (A. D.), M.A., Fellow of Magdalen College, Oxford. **OXFORD IN THE EIGHTEENTH CENTURY.** Illustrated. *Second Edition.* Demy 8vo. 7s. 6d. net.
- LYRA FRIVOLA. *Fourth Edition.* Fcap. 8vo. 2s. 6d.
- VERSES TO ORDER.** *Second Edition.* Fcap. 8vo. 2s. 6d.
- SECOND STRINGS.** Fcap. 8vo. 2s. 6d.
- Goll (August). **CRIMINAL TYPES IN SHAKESPEARE.** Authorised Translation from the Danish by Mrs. CHARLES WEEKES. Cr. 8vo. 5s. net.
- Gordon (Lina Duff) (Mrs. Aubrey Waterfield). **HOME LIFE IN ITALY: LETTERS FROM THE APENNINES.** Illustrated. *Second Edition.* Demy 8vo. 10s. 6d. net.
- Gostling (Frances M.). **THE BRETONS AT HOME.** Illustrated. *Second Edition.* Demy 8vo. 10s. 6d. net.
- Graham (Harry). **A GROUP OF SCOTTISH WOMEN.** Illustrated. *Second Edition.* Demy 8vo. 10s. 6d. net.
- Grahame (Kenneth). **THE WIND IN THE WILLOWS.** Illustrated. *Fifth Edition.* Cr. 8vo. 6s.
- Gwynn (Stephen), M.P. **A HOLIDAY IN CONNEMARA.** Illustrated. Demy 8vo. 10s. 6d. net.
- Hall (Cyrl). **THE YOUNG CARPENTER.** Illustrated. Cr. 8vo. 5s.
- Hall (Hammond). **THE YOUNG ENGINEER: or MODERN ENGINES AND THEIR MODELS.** Illustrated. *Second Edition.* Cr. 8vo. 5s.
- Hall (Mary). **A WOMAN'S TREK FROM THE CAPE TO CAIRO.** Illustrated. *Second Edition.* Demy 8vo. 16s. net.
- Hamel (Frank). **FAMOUS FRENCH SALONS.** Illustrated. *Third Edition.* Demy 8vo. 12s. 6d. net.
- Hannay (D.). **A SHORT HISTORY OF THE ROYAL NAVY.** Vol. I., 1217-1688. Vol. II., 1689-1815. Demy 8vo. Each 7s. 6d. net.
- Hannay (James O.), M.A. **THE SPIRIT AND ORIGIN OF CHRISTIAN MONASTICISM.** Cr. 8vo. 6s.
- THE WISDOM OF THE DESERT.** Fcap. 8vo. 3s. 6d. net.
- Harper (Charles G.). **THE AUTOCAR ROAD-BOOK.** Four Volumes with Maps. Cr. 8vo. Each 7s. 6d. net.
Vol. I.—SOUTH OF THE THAMES.
Vol. II.—NORTH AND SOUTH WALES AND WEST MIDLANDS.
- Headley (F. W.). **DARWINISM AND MODERN SOCIALISM.** *Second Edition.* Cr. 8vo. 5s. net.
- Henderson (B. W.), Fellow of Exeter College, Oxford. **THE LIFE AND PRINCIPATE OF THE EMPEROR NERO.** Illustrated. *New and cheaper issue.* Demy 8vo. 7s. 6d. net.
- Henderson (M. Sturge). **GEORGE MEREDITH: NOVELIST, POET, REFORMER.** Illustrated. *Second Edition.* Cr. 8vo. 6s.

- Henderson (T. F.) and Watt (Francis). SCOTLAND OF TO-DAY. Illustrated. *Second Edition. Cr. 8vo. 6s.*
- Henley (W. E.). ENGLISH LYRICS. CHAUCER TO POE, 1340-1849. *Second Edition. Cr. 8vo. 2s. 6d. net.*
- Heywood (W.). A HISTORY OF PERUGIA. Illustrated. *Demy 8vo. 12s. 6d. net.*
- Hill (George Francis). ONE HUNDRED MASTERPIECES OF SCULPTURE. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Hind (C. Lewis). DAYS IN CORNWALL. Illustrated. *Second Edition. Cr. 8vo. 6s.*
- Hobhouse (L. T.), late Fellow of C.C.C., Oxford. THE THEORY OF KNOWLEDGE. *Demy 8vo. 10s. 6d. net.*
- Hodgetts (E. A. Brayley). THE COURT OF RUSSIA IN THE NINETEENTH CENTURY. Illustrated. *Two volumes. Demy 8vo. 24s. net.*
- Hodgson (Mrs. W.). HOW TO IDENTIFY OLD CHINESE PORCELAIN. Illustrated. *Second Edition. Post 8vo. 6s.*
- Holdich (Sir T. H.), K.C.I.E., C.B., F.S.A. THE INDIAN BORDERLAND, 1880-1900. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Holdsworth (W. S.), D.C.L. A HISTORY OF ENGLISH LAW. *In Four Volumes. Vols. I., II., III. Demy 8vo. Each 10s. 6d. net.*
- Holland (Clive). TYROL AND ITS PEOPLE. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Hollway-Calthrop (H. C.), late of Balliol College, Oxford; Bursar of Eton College. PETRARCH: HIS LIFE, WORK, AND TIMES. Illustrated. *Demy 8vo. 12s. 6d. net.*
- Horsburgh (E. L. S.), M.A. LORENZO THE MAGNIFICENT; AND FLORENCE IN HER GOLDEN AGE. Illustrated. *Second Edition. Demy 8vo. 15s. net.*
- WATERLOO; with Plans. *Second Edition. Cr. 8vo. 5s.*
- Hosie (Alexander). MANCHURIA. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- Hulton (Samuel F.). THE CLERK OF OXFORD IN FICTION. Illustrated. *Demy 8vo. 10s. 6d. net.*
- *Humphreys (John H.). PROPORTIONAL REPRESENTATION. *Cr. 8vo. 3s. 6d. net.*
- Hutchinson (Horace G.). THE NEW FOREST. Illustrated. *Fourth Edition. Cr. 8vo. 6s.*
- Hutton (Edward). THE CITIES OF UMBRIA. Illustrated. *Fourth Edition. Cr. 8vo. 6s.*
- THE CITIES OF SPAIN. Illustrated. *Third Edition. Cr. 8vo. 6s.*
- FLORENCE AND THE CITIES OF NORTHERN TUSCANY, WITH GENOA. Illustrated. *Second Edition. Crown 8vo. 6s.*
- ENGLISH LOVE POEMS. Edited with an Introduction. *Fcap. 8vo. 3s. 6d. net.*
- COUNTRY WALKS ABOUT FLORENCE. Illustrated. *Fcap. 8vo. 5s. net.*
- IN UNKNOWN TUSCANY. With an Appendix by WILLIAM HEYWOOD. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- ROME. Illustrated. *Second Edition. Cr. 8vo. 6s.*
- Hyett (F. A.) FLORENCE: HER HISTORY AND ART TO THE FALL OF THE REPUBLIC. *Demy 8vo. 7s. 6d. net.*
- Ibsen (Henrik). BRAND. A Drama. Translated by WILLIAM WILSON. *Fourth Edition. Cr. 8vo. 3s. 6d.*
- Inge (W. R.), M.A., Fellow and Tutor of Hertford College, Oxford. CHRISTIAN MYSTICISM. (The Bampton Lectures of 1899.) *Demy 8vo. 12s. 6d. net.*
- Innes (A. D.), M.A. A HISTORY OF THE BRITISH IN INDIA. With Maps and Plans. *Cr. 8vo. 6s.*
- ENGLAND UNDER THE TUDORS. With Maps. *Third Edition. Demy 8vo. 10s. 6d. net.*
- Innes (Mary). SCHOOLS OF PAINTING. Illustrated. *Cr. 8vo. 5s. net.*
- James (Norman G. B.). THE CHARM OF SWITZERLAND. *Cr. 8vo. 5s. net.*
- Jebb (Camilla). A STAR OF THE SALONS: JULIE DE LESPINASSE. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Jeffery (Reginald W.), M.A. THE HISTORY OF THE THIRTEEN COLONIES OF NORTH AMERICA, 1497-1763. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Jenks (E.), M.A., B.C.L. AN OUTLINE OF ENGLISH LOCAL GOVERNMENT. *Second Edition. Revised by R. C. K. ENSOR, M.A. Cr. 8vo. 2s. 6d.*
- Jennings (Oscar), M.D. EARLY WOODCUT INITIALS. Illustrated. *Demy 4to. 21s. net.*
- Jerningham (Charles Edward). THE MAXIMS OF MARMADUKE. *Second Edition. Cr. 8vo. 5s.*
- Johnston (Sir H. H.), K.C.B. BRITISH CENTRAL AFRICA. Illustrated. *Third Edition. Cr. 4to. 18s. net.*

*THE NEGRO IN THE NEW WORLD. Illustrated. *Demy 8vo. 16s. net.*

Jones (R. Crompton), M.A. POEMS OF THE INNER LIFE. Selected by R. C. JONES. *Thirteenth Edition. Fcap 8vo. 2s. 6d. net.*

Jullan (Lady) of Norwich. REVELATIONS OF DIVINE LOVE. Edited by GRACE WARRACK. *Third Edition. Cr. 8vo. 3s. 6d.*

'Kappa.' LET YOUTH BUT KNOW: A Plea for Reason in Education. *Second Edition. Cr. 8vo. 3s. 6d. net.*

Keats (John). THE POEMS. Edited with Introduction and Notes by E. de SÉLINCOURT, M.A. With a Frontispiece in Photogravure. *Second Edition Revised. Demy 8vo. 7s. 6d. net.*

Keble (John). THE CHRISTIAN YEAR. With an Introduction and Notes by W. LOCK, D.D., Warden of Keble College. Illustrated. *Third Edition. Fcap. 8vo. 3s. 6d.; padded morocco. 5s.*

Kempis (Thomas à). THE IMITATION OF CHRIST. With an Introduction by DEAN FARRAR. Illustrated. *Third Edition. Fcap. 8vo. 3s. 6d.; padded morocco, 5s.*
Also translated by C. BIGG, D.D. *Cr. 8vo. 3s. 6d.*

Kerr (S. Parnell). GEORGE SELWYN AND THE WITS. Illustrated. *Demy 8vo. 12s. 6d. net.*

Kipling (Rudyard). BARRACK-ROOM BALLADS. *96th Thousand. Twenty-eighth Edition. Cr. 8vo. 6s.* Also *Fcap. 8vo, Leather. 5s. net.*

THE SEVEN SEAS. *81st Thousand. Sixteenth Edition. Cr. 8vo. 6s.* Also *Fcap. 8vo, Leather. 5s. net.*

THE FIVE NATIONS. *69th Thousand. Seventh Edition. Cr. 8vo. 6s.* Also *Fcap. 8vo, Leather. 5s. net.*

DEPARTMENTAL DITTIES. *Eighteenth Edition. Cr. 8vo. 6s.* Also *Fcap. 8vo, Leather. 5s. net.*

Knox (Winifred F.). THE COURT OF A SAINT. Illustrated. *Demy 8vo. 10s. 6d. net.*

Lamb (Charles and Mary), THE WORKS. Edited by E. V. LUCAS. Illustrated. *In Seven Volumes. Demy 8vo. 7s. 6d. each.*

Lane-Poole (Stanley). A HISTORY OF EGYPT IN THE MIDDLE AGES. Illustrated. *Cr. 8vo. 6s.*

Lankester (Sir Ray), K.C.B., F.R.S. SCIENCE FROM AN EASY CHAIR. Illustrated. *Fifth Edition. Cr. 8vo. 6s.*

Leach (Henry). THE SPIRIT OF THE LINKS. *Cr. 8vo. 6s.*

Le Braz (Anatole). THE LAND OF PARDONS. Translated by FRANCES M. GOSTLING. Illustrated. *Third Edition. Cr. 8vo. 6s.*

Lees (Frederick). A SUMMER IN TOURAINE. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*

Lindsay (Lady Mabel). ANNI DOMINI: A GOSPEL STUDY. With Maps. *Two Volumes. Super Royal 8vo. 10s. net.*

Llewellyn (Owen) and Raven-Hill (L.). THE SOUTH-BOUND CAR. Illustrated. *Cr. 8vo. 6s.*

Lock (Walter), D.D., Warden of Keble College. ST. PAUL, THE MASTER-BUILDER. *Third Edition. Cr. 8vo. 3s. 6d.*

THE BIBLE AND CHRISTIAN LIFE. *Cr. 8vo. 6s.*

Lodge (Sir Oliver), F.R.S. THE SUBSTANCE OF FAITH, ALLIED WITH SCIENCE: A Catechism for Parents and Teachers. *Tenth Edition. Cr. 8vo. 2s. net.*
MAN AND THE UNIVERSE: A STUDY OF THE INFLUENCE OF THE ADVANCE IN SCIENTIFIC KNOWLEDGE UPON OUR UNDERSTANDING OF CHRISTIANITY. *Ninth Edition. Demy 8vo. 5s. net.*

THE SURVIVAL OF MAN. A STUDY IN UNRECOGNISED HUMAN FACULTY. *Fourth Edition. Demy 8vo. 7s. 6d. net.*

Lofthouse (W. F.), M.A. ETHICS AND ATONEMENT. With a Frontispiece. *Demy 8vo. 5s. net.*

Lorimer (George Horace). LETTERS FROM A SELF-MADE MERCHANT TO HIS SON. Illustrated. *Eighteenth Edition. Cr. 8vo. 3s. 6d.*

OLD GORGON GRAHAM. Illustrated. *Second Edition. Cr. 8vo. 6s.*

Lorimer (Norma). BY THE WATERS OF EGYPT. Illustrated. *Demy 8vo. 16s. net.*

Lucas (E. V.). THE LIFE OF CHARLES LAMB. Illustrated. *Fifth and Revised Edition in One Volume. Demy 8vo. 7s. 6d. net.*

A WANDERER IN HOLLAND. Illustrated. *Twelfth Edition. Cr. 8vo. 6s.*

A WANDERER IN LONDON. Illustrated. *Tenth Edition. Cr. 8vo. 6s.*

A WANDERER IN PARIS. Illustrated. *Sixth Edition. Cr. 8vo. 6s.*

- THE OPEN ROAD: A Little Book for Wayfarers. *Seventeenth Edition. Fcap. 8vo. 5s.; India Paper, 7s. 6d.*
- THE FRIENDLY TOWN: a Little Book for the Urbane. *Sixth Edition. Fcap. 8vo. 5s.; India Paper, 7s. 6d.*
- FIRESIDE AND SUNSHINE. *Sixth Edition. Fcap. 8vo. 5s.*
- CHARACTER AND COMEDY. *Sixth Edition. Fcap. 8vo. 5s.*
- THE GENTLEST ART. A Choice of Letters by Entertaining Hands. *Sixth Edition. Fcap. 8vo. 5s.*
- A SWAN AND HER FRIENDS. Illustrated. *Demy 8vo. 12s. 6d. net.*
- HER INFINITE VARIETY: A FEMININE PORTRAIT GALLERY. *Fifth Edition. Fcap. 8vo. 5s.*
- LISTENER'S LURE: AN OBLIQUE NARRATION. *Eighth Edition. Fcap. 8vo. 5s.*
- GOOD COMPANY: A RALLY OF MEN. *Second Edition. Fcap. 8vo. 5s.*
- ONE DAY AND ANOTHER. *Fourth Edition. Fcap. 8vo. 5s.*
- OVER BEMERTON'S: AN EASY-GOING CHRONICLE. *Eighth Edition. Fcap. 8vo. 5s.*
- M. (R.). THE THOUGHTS OF LUCIA HALLIDAY. With some of her Letters. Edited by R. M. *Fcap. 8vo. 2s. 6d. net.*
- Macaulay (Lord). CRITICAL AND HISTORICAL ESSAYS. Edited by F. C. MONTAGUE, M.A. *Three Volumes. Cr. 8vo. 18s.*
- McCabe (Joseph) (formerly Very Rev. F. ANTONY, O.S.F.). THE DECAY OF THE CHURCH OF ROME. *Second Edition. Demy 8vo. 7s. 6d. net.*
- McCullagh (Francis). The Fall of Abd-ul-Hamid. Illustrated. *Demy 8vo. 10s. 6d. net.*
- MacCunn (Florence A.). MARY STUART. Illustrated. *New and Cheaper Edition. Large Cr. 8vo. 6s.*
- McDougall (William), M.A. (Oxon., M.B. (Cantab.)). AN INTRODUCTION TO SOCIAL PSYCHOLOGY. *Third Edition. Cr. 8vo. 5s. net.*
- *Mdle. Mori (Author of). ST. CATHERINE OF SIENA AND HER TIMES. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- Maeterlinck (Maurice). THE BLUE BIRD: A FAIRY PLAY IN SIX ACTS. Translated by ALEXANDER TEIXEIRA DE MATTOS. *Eighteenth Edition. Fcap. 8vo. Deckle Edges. 3s. 6d. net. Also Fcap. 8vo. Paper covers, 1s. net.*
- Mahaffy (J. P.), Litt.D. A HISTORY OF THE EGYPT OF THE PTOLEMIES. Illustrated. *Cr. 8vo. 6s.*
- Maitland (F. W.), M.A., LL.D. ROMAN CANON LAW IN THE CHURCH OF ENGLAND. *Royal 8vo. 7s. 6d.*
- Marett (R. R.), M.A., Fellow and Tutor of Exeter College, Oxford. THE THRESHOLD OF RELIGION. *Cr. 8vo. 3s. 6d. net.*
- Marriott (Charles). A SPANISH HOLIDAY. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Marriott (J. A. R.), M.A. THE LIFE AND TIMES OF LORD FALKLAND. Illustrated. *Second Edition. Demy 8vo. 7s. 6d. net.*
- Masefield (John). SEA LIFE IN NELSON'S TIME. Illustrated. *Cr. 8vo. 3s. 6d. net.*
- A SAILOR'S GARLAND. Selected and Edited. *Second Edition. Cr. 8vo. 3s. 6d. net.*
- AN ENGLISH PROSE MISCELLANY. Selected and Edited. *Cr. 8vo. 6s.*
- Masterman (C. F. G.), M.A., M.P., TENNYSON AS A RELIGIOUS TEACHER. *Second Edition. Cr. 8vo. 6s.*
- THE CONDITION OF ENGLAND. *Fourth Edition. Cr. 8vo. 6s.*
- Mayne (Ethel Colburn). ENCHANTERS OF MEN. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Meakin (Annette M. B.), Fellow of the Anthropological Institute. WOMAN IN TRANSITION. *Cr. 8vo. 6s.*
- GALICIA: THE SWITZERLAND OF SPAIN. Illustrated. *Demy 8vo. 12s. 6d. net.*
- Medley (D. J.), M.A., Professor of History in the University of Glasgow. ORIGINAL ILLUSTRATIONS OF ENGLISH CONSTITUTIONAL HISTORY, COMPRISING A SELECTED NUMBER OF THE CHIEF CHARTERS AND STATUTES. *Cr. 8vo. 7s. 6d. net.*
- Methuen (A. M. S.), M.A. THE TRAGEDY OF SOUTH AFRICA. *Cr. 8vo. 2s. net.*
- ENGLAND'S RUIN: DISCUSSED IN FOURTEEN LETTERS TO A PROTECTIONIST. *Ninth Edition. Cr. 8vo. 3d. net.*
- Meynell (Everard). COROT AND HIS FRIENDS. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Miles (Eustace), M.A. LIFE AFTER LIFE: OR, THE THEORY OF REINCARNATION. *Cr. 8vo. 2s. 6d. net.*
- THE POWER OF CONCENTRATION: HOW TO ACQUIRE IT. *Third Edition. Cr. 8vo. 3s. 6d. net.*
- Millaïs (J. G.). THE LIFE AND LETTERS OF SIR JOHN EVERETT MILLAIS, President of the Royal Academy. Illustrated. *New Edition. Demy 8vo. 7s. 6d. net.*
- Milne (J. G.), M.A. A HISTORY OF EGYPT UNDER ROMAN RULE. Illustrated. *Cr. 8vo. 6s.*

Mitton (G. E.), JANE AUSTEN AND HER TIMES. Illustrated. *Second and Cheaper Edition.* Large Cr. 8vo. 6s.

Moffat (Mary M.). QUEEN LOUISA OF PRUSSIA. Illustrated. *Fourth Edition.* Cr. 8vo. 6s.

Money (L. G. Chlozza). RICHES AND POVERTY. *Ninth Edition.* Cr. 8vo. 1s. net. Also *Demy 8vo.* 5s. net.
MONEY'S FISCAL DICTIONARY, 1910. *Demy 8vo.* *Second Edition.* 5s. net.

Moore (T. Sturge). ART AND LIFE. Illustrated. Cr. 8vo. 5s. net.

Moorhouse (E. Hallam). NELSON'S LADY HAMILTON. Illustrated. *Second Edition.* *Demy 8vo.* 7s. 6d. net.

Morgan (J. H.), M.A. THE HOUSE OF LORDS AND THE CONSTITUTION. With an Introduction by the LORD CHANCELLOR. Cr. 8vo. 1s. net.

Morton (A. Anderson). See Brodrick (M.).

Norway (A. H.). NAPLES. PAST AND PRESENT. Illustrated. *Third Edition.* Cr. 8vo. 6s.

Onman (C. W. C.), M.A., Fellow of All Souls', Oxford. A HISTORY OF THE ART OF WAR IN THE MIDDLE AGES. Illustrated. *Demy 8vo.* 10s. 6d. net.

ENGLAND BEFORE THE NORMAN CONQUEST. With Maps. *Second Edition.* *Demy 8vo.* 10s. 6d. net.

Oxford (M. N.), of Guy's Hospital. A HANDBOOK OF NURSING. *Fifth Edition.* Cr. 8vo. 3s. 6d.

Pakes (W. C. C.). THE SCIENCE OF HYGIENE. Illustrated. *Demy 8vo.* 15s.

Parker (Erle). THE BOOK OF THE ZOO; BY DAY AND NIGHT. Illustrated. *Second Edition.* Cr. 8vo. 6s.

Parsons (Mrs. C.). THE INCOMPARABLE SIDDONS. Illustrated. *Demy 8vo.* 12s. 6d. net.

Patmore (K. A.). THE COURT OF LOUIS XIII. Illustrated. *Third Edition.* *Demy 8vo.* 10s. 6d. net.

Patterson (A. H.). MAN AND NATURE ON TIDAL WATERS. Illustrated. Cr. 8vo. 6s.

Petrie (W. M. Flinders), D.C.L., LL.D., Professor of Egyptology at University College. A HISTORY OF EGYPT. Illustrated. In Six Volumes. Cr. 8vo. 6s. each.

VOL. I. FROM THE EARLIEST KINGS TO XVTH DYNASTY. *Sixth Edition.*

VOL. II. THE XVIIth AND XVIIIth DYNASTIES. *Fourth Edition.*

VOL. III. XIXth TO XXXth DYNASTIES.

VOL. IV. EGYPT UNDER THE PTOLEMAIC DYNASTY. J. P. MAHAFFY, Litt.D.

VOL. V. EGYPT UNDER ROMAN RULE. J. G. MILNE, M.A.

VOL. VI. EGYPT IN THE MIDDLE AGES. STANLEY LANE-POOLE, M.A.

RELIGION AND CONSCIENCE IN ANCIENT EGYPT. Lectures delivered at University College, London. Illustrated. Cr. 8vo. 2s. 6d.

SYRIA AND EGYPT, FROM THE TELL EL AMARNA LETTERS. Cr. 8vo. 2s. 6d.

EGYPTIAN TALES. Translated from the Papyri. First Series, 1vth to 11th Dynasty. Edited by W. M. FLINDERS PETRIE. Illustrated. *Second Edition.* Cr. 8vo. 3s. 6d.

EGYPTIAN TALES. Translated from the Papyri. Second Series, xviii to 19th Dynasty. Illustrated. Cr. 8vo. 3s. 6d.

EGYPTIAN DECORATIVE ART. A Course of Lectures delivered at the Royal Institution. Illustrated. Cr. 8vo. 3s. 6d.

Phelps (Ruth S.). SKIES ITALIAN: A LITTLE BRIEVIARY FOR TRAVELLERS IN ITALY. *Fcap. 8vo.* 5s. net.

Phythian (J. Ernest). TREES IN NATURE, MYTH, AND ART. Illustrated. Cr. 8vo. 6s.

Podmore (Frank). MODERN SPIRITUALISM. Two Volumes. *Demy 8vo.* 21s. net.

MESMERISM AND CHRISTIAN SCIENCE: A Short History of Mental Healing. *Second Edition.* *Demy 8vo.* 10s. 6d. net.

Pollard (Alfred W.). SHAKESPEARE FOLIOS AND QUARTOS. A Study in the Bibliography of Shakespeare's Plays, 1594-1685. Illustrated. *Folio.* 21s. net.

Powell (Arthur E.). FOOD AND HEALTH. Cr. 8vo. 3s. 6d. net.

Power (J. O'Connor). THE MAKING OF AN ORATOR. Cr. 8vo. 6s.

Price (L. L.), M.A., Fellow of Oriel College, Oxon. A HISTORY OF ENGLISH POLITICAL ECONOMY FROM ADAM SMITH TO ARNOLD TOYNBEE. *Sixth Edition.* Cr. 8vo. 2s. 6d.

Pullen-Burry (B.). IN A GERMAN COLONY; or, FOUR WEEKS IN NEW BRITAIN. Illustrated. Cr. 8vo. 5s. net.

Pycraft (W. P.). BIRD LIFE. Illustrated. *Demy 8vo.* 10s. 6d. net.

- Ragg (Lonsdale), B.D. Oxon. DANTE AND HIS ITALY. Illustrated. *Demy 8vo. 12s. 6d. net.*
- *Rappoport (Angelo S.). HOME LIFE IN RUSSIA. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Raven-Hill (L.). See Llewellyn (Owen).
- Rawlins (Gertrude). COINS AND HOW TO KNOW THEM. Illustrated. *Third Edition. Cr. 8vo. 5s. net.*
- Rea (Lilian). THE LIFE AND TIMES OF MARIE MADELEINE COUNTESS OF LA FAYETTE. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Read (C. Stanford), M.B. (Lond.), M.R.C.S., L.R.C.P. FADS AND FEEDING. *Cr. 8vo. 2s. 6d. net.*
- Rees (J. D.), C.I.E., M.P. THE REAL INDIA. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Reich (Emil), Doctor Juris. WOMAN THROUGH THE AGES. Illustrated. *Two Volumes. Demy 8vo. 21s. net.*
- Reid (Archdall), M.B. THE LAWS OF HEREDITY. *Second Edition. Demy 8vo. 21s. net.*
- Richmond (Wilfrid), Chaplain of Lincoln's Inn. THE CREED IN THE EPISTLES. *Cr. 8vo. 2s. 6d. net.*
- Roberts (M. E.). See Channer (C. C.).
- Robertson (A.), D.D., Lord Bishop of Exeter. REGNUM DEL (The Bampton Lectures of 1901.) *A New and Cheaper Edition. Demy 8vo. 7s. 6d. net.*
- Robertson (C. Grant), M.A., Fellow of All Souls' College, Oxford. SELECT STATUTES, CASES, AND CONSTITUTIONAL DOCUMENTS, 1660-1832. *Demy 8vo. 10s. 6d. net.*
- Robertson (Sir G. S.), K.C.S.I. CHITRAL: THE STORY OF A MINOR SIEGE. Illustrated. *Third Edition. Demy 8vo. 10s. 6d. net.*
- Roe (Fred). OLD OAK FURNITURE. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Royde-Smith (N. G.). THE PILLOW BOOK: A GARNER OF MANY MOODS. Collected. *Second Edition. Cr. 8vo. 4s. 6d. net.*
- POETS OF OUR DAY. Selected, with an Introduction. *Fcap. 8vo. 5s.*
- Rumbold (The Right Hon. Sir Horace), Bart., G.C.B., G.C.M.G. THE AUSTRIAN COURT IN THE NINETEENTH CENTURY. Illustrated. *Second Edition. Demy 8vo. 18s. net.*
- Russell (W. Clark). THE LIFE OF ADMIRAL LORD COLLINGWOOD. Illustrated. *Fourth Edition. Cr. 8vo. 6s.*
- St. Francis of Assisi. THE LITTLE FLOWERS OF THE GLORIOUS MESSER, AND OF HIS FRIARS. Done into English, with Notes by WILLIAM HEYWOOD. Illustrated. *Demy 8vo. 5s. net.*
- 'Saki' (H. Munro). REGINALD. *Second Edition. Fcap. 8vo. 2s. 6d. net.*
- REGINALD IN RUSSIA. *Fcap. 8vo. 2s. 6d. net.*
- Sanders (Lloyd). THE HOLLAND HOUSE CIRCLE. Illustrated. *Second Edition. Demy 8vo. 12s. 6d. net.*
- *Scott (Ernest). TERRE NAPOLEÓN, AND THE EXPEDITION OF DISCOVERY DESPATCHED TO AUSTRALIA BY ORDER OF BONAPARTE, 1800-1804. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Sélincourt (Hugh de). GREAT RALEGH. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Seioux (Edmund). TOMMY SMITH'S ANIMALS. Illustrated. *Eleventh Edition. Fcap. 8vo. 2s. 6d.*
- TOMMY SMITH'S OTHER ANIMALS. Illustrated. *Fifth Edition. Fcap. 8vo. 2s. 6d.*
- *Shafer (Sara A.). A WHITE PAPER GARDEN. Illustrated. *Demy 8vo. 7s. 6d. net.*
- Shakespeare (William). THE FOUR FOLIOS, 1623; 1632; 1664; 1685. Each £4 4s. net, or a complete set, £12 12s. net.
- Folios 2, 3 and 4 are ready.
- THE POEMS OF WILLIAM SHAKESPEARE. With an Introduction and Notes by GEORGE WYNDHAM. *Demy 8vo. Buckram, gilt top. 10s. 6d.*
- Sharp (A.). VICTORIAN POETS. *Cr. 8vo. 2s. 6d.*
- Sidgwick (Mrs. Alfred). HOME LIFE IN GERMANY. Illustrated. *Second Edition. Demy 8vo. 10s. 6d. net.*
- Sime (John). See Little Books on Art.
- Sladen (Douglas). SICILY: The New Winter Resort. Illustrated. *Second Edition. Cr. 8vo. 5s. net.*
- Smith (Adam). THE WEALTH OF NATIONS. Edited with an Introduction and numerous Notes by EDWIN CANNAN, M.A. *Two Volumes. Demy 8vo. 21s. net.*
- Smith (Sophia S.). DEAN SWIFT. Illustrated. *Demy 8vo. 10s. 6d. net.*
- Snell (F. J.). A BOOK OF EXMOOR. Illustrated. *Cr. 8vo. 6s.*
- 'Stancliffe.' GOLF DO'S AND DON'TS. *Second Edition. Fcap. 8vo. 1s.*

Stead (Francis H.), M.A. HOW OLD AGE PENSIONS BEGAN TO BE. Illustrated. *Demy 8vo.* 2s. 6d. net.

Stevenson (R. L.). THE LETTERS OF ROBERT LOUIS STEVENSON TO HIS FAMILY AND FRIENDS. Selected and Edited by Sir SIDNEY COLVIN. *Ninth Edition. Two Volumes. Cr. 8vo.* 12s.

VAILIMA LETTERS. With an Etched Portrait by WILLIAM STRANG. *Eighth Edition. Cr. 8vo. Buckram.* 6s.

THE LIFE OF R. L. STEVENSON. See Balfour (G.).

Stevenson (M. I.). FROM SARANAC TO THE MARQUESAS. Being Letters written by Mrs. M. I. STEVENSON during 1887-88. *Cr. 8vo.* 6s. net.

LETTERS FROM SAMOA, 1891-95. Edited and arranged by M. C. BALFOUR. Illustrated. *Second Edition. Cr. 8vo.* 6s. net.

Storr (Vernon F.), M.A., Canon of Winchester. DEVELOPMENT AND DIVINE PURPOSE. *Cr. 8vo.* 5s. net.

Streatfeild (R. A.). MODERN MUSIC AND MUSICIANS. Illustrated. *Second Edition. Demy 8vo.* 7s. 6d. net.

Swanton (E. W.). FUNGI AND HOW TO KNOW THEM. Illustrated. *Cr. 8vo.* 6s. net.

*Sykes (Ella C.). PERSIA AND ITS PEOPLE. Illustrated. *Demy 8vo.* 10s. 6d. net.

Symes (J. E.), M.A. THE FRENCH REVOLUTION. *Second Edition. Cr. 8vo.* 2s. 6d.

Tabor (Margaret E.). THE SAINTS IN ART. Illustrated. *Fcap. 8vo.* 3s. 6d. net.

Taylor (A. E.). THE ELEMENTS OF METAPHYSICS. *Second Edition. Demy 8vo.* 10s. 6d. net.

Taylor (John W.). THE COMING OF THE SAINTS. Illustrated. *Demy 8vo.* 7s. 6d. net.

Thibaudeau (A. C.). BONAPARTE AND THE CONSULATE. Translated and Edited by G. K. FORTESCUE, LL.D. Illustrated. *Demy 8vo.* 10s. 6d. net.

Thompson (Francis). SELECTED POEMS OF FRANCIS THOMPSON. With a Biographical Note by WILFRID MEYNELL. With a Portrait in Photogravure. *Second Edition. Fcap. 8vo.* 5s. net.

Tilleston (Mary W.). DAILY STRENGTH FOR DAILY NEEDS. *Seventeenth Edition. Medium 16mo.* 2s. 6d. net. Also an edition in superior binding, 6s.

Toynbee (Paget), M.A., D. Litt. DANTE IN ENGLISH LITERATURE; FROM

CHAUCER TO CARY. *Two Volumes. Demy 8vo.* 21s. net.

See also Oxford Biographies.

Tozer (Basil). THE HORSE IN HISTORY. Illustrated. *Cr. 8vo.* 6s.

Trench (Herbert). DEIRDRE WEDDED, AND OTHER POEMS. *Second and Revised Edition. Large Post 8vo.* 6s.

NEW POEMS. *Second Edition. Large Post 8vo.* 6s.

APOLLO AND THE SEAMAN. *Large Post 8vo. Paper, 1s. 6d. net; cloth, 2s. 6d. net.*

Trevelyan (G. M.), Fellow of Trinity College, Cambridge. ENGLAND UNDER THE STUARTS. With Maps and Plans. *Fourth Edition. Demy 8vo.* 10s. 6d. net.

Triggs (Inigo H.), A.R.I.B.A. TOWN PLANNING: PAST, PRESENT, AND POSSIBLE. Illustrated. *Second Edition. Wide Royal 8vo.* 15s. net.

Vaughan (Herbert M.), B.A. (Oxon), F.S.A. THE LAST OF THE ROYAL STUARTS, HENRY STUART, CARDINAL, DUKE OF YORK. Illustrated. *Second Edition. Demy 8vo.* 10s. 6d. net.

THE MEDICI POPES (LEO X. AND CLEMENT VII.). Illustrated. *Demy 8vo.* 15s. net.

THE NAPLES RIVIERA. Illustrated. *Second Edition. Cr. 8vo.* 6s.

*FLORENCE AND HER TREASURES. Illustrated. *Fcap. 8vo.* 5s. net.

Vernon (Hon. W. Warren), M.A. READINGS ON THE INFERNO OF DANTE. With an Introduction by the REV. DR. MOORE. *Two Volumes. Second Edition. Cr. 8vo.* 15s. net.

READINGS ON THE PURGATORIO OF DANTE. With an Introduction by the late DEAN CHURCH. *Two Volumes. Third Edition. Cr. 8vo.* 15s. net.

READINGS ON THE PARADISO OF DANTE. With an Introduction by the BISHOP OF RIFON. *Two Volumes. Second Edition. Cr. 8vo.* 15s. net.

Vincent (J. E.). THROUGH EAST ANGLIA IN A MOTOR CAR. Illustrated. *Cr. 8vo.* 6s.

Waddell (Col. L. A.), LL.D., C.B. LHASA AND ITS MYSTERIES. With a Record of the Expedition of 1903-1904. Illustrated. *Third and Cheaper Edition. Medium 8vo.* 7s. 6d. net.

Wagner (Richard). RICHARD WAGNER'S MUSIC DRAMAS: Interpretations, embodying Wagner's own explanations. By ALICE LEIGHTON CLEATHER and BASIL CRUMP. *In Three Volumes. Fcap. 8vo.* 2s. 6d. each.

VOL. I.—THE RING OF THE NIBELUNG. *Third Edition.*

VOL. III.—TRISTAN AND ISOLDE.

Waineman (Paul). A SUMMER TOUR IN FINLAND. Illustrated. *Demy 8vo.* 10s. 6d. net.

Waikley (A. B.). DRAMA AND LIFE. *Cr. 8vo.* 6s.

Waterhouse (Elizabeth). WITH THE SIMPLE-HEARTED: Little Homilies to Women in Country Places. *Second Edition.* *Small Pott 8vo.* 2s. net.

COMPANIONS OF THE WAY. Being Selections for Morning and Evening Reading. Chosen and arranged by ELIZABETH WATERHOUSE. *Large Cr. 8vo.* 5s. net.

THOUGHTS OF A TERTIARY. *Second Edition.* *Small Pott 8vo.* 1s. net.

Watt (Francis). See Henderson (T. F.).

Weigall (Arthur E. P.). A GUIDE TO THE ANTIQUITIES OF UPPER EGYPT: From Abydos to the Sudan Frontier. Illustrated. *Cr. 8vo.* 7s. 6d. net.

Weich (Catharine). THE LITTLE DAUPHIN. Illustrated. *Cr. 8vo.* 6s.

Welis (J.), M.A., Fellow and Tutor of Wadham College. OXFORD AND OXFORD LIFE. *Third Edition.* *Cr. 8vo.* 3s. 6d.

A SHORT HISTORY OF ROME. *Tenth Edition.* With 3 Maps. *Cr. 8vo.* 3s. 6d.

Westell (W. Percival). THE YOUNG NATURALIST. Illustrated. *Cr. 8vo.* 6s.

Westell (W. Percival), F.L.S., M.B.O.U., and **Cooper (C. S.), F.R.H.S.** THE YOUNG BOTANIST. Illustrated. *Cr. 8vo.* 3s. 6d. net.

***Wheeler (Ethel R.).** FAMOUS BLUE STOCKINGS. Illustrated. *Demy 8vo.* 10s. 6d. net.

Whibley (C.). See Henley (W. E.).

White (George F.), Lieut.-Col. A CENTURY OF SPAIN AND PORTUGAL, 1788-1898. *Demy 8vo.* 12s. 6d. net.

Whitley (Miss). See Dilke (Lady).

Wilde (Oscar). DE PROFUNDIS. *Twelfth Edition.* *Cr. 8vo.* 3s. net.

THE WORKS OF OSCAR WILDE. *In Twelve Volumes.* *Fcap. 8vo.* 5s. net each volume.

I. LORD ARTHUR SAVILE'S CRIME AND THE PORTRAIT OF MR. W. H. II. THE

DUCHESS OF PADUA. III. POEMS. IV. LADY WINDERMERE'S FAN. V. A WOMAN OF NO IMPORTANCE. VI. AN IDEAL HUSBAND. VII. THE IMPORTANCE OF BEING EARNEST. VIII. A HOUSE OF POMEGRANATES. IX. INTENTIONS. X. DE PROFUNDIS AND PRISON LETTERS. XI. ESSAYS. XII. SALOMÉ, A FLORENTINE TRAGEDY, and LA SAINTE COURTISANE.

Williams (H. Noel). THE WOMEN BONAPARTES. The Mother and three Sisters of Napoleon. Illustrated. *In Two Volumes.* *Demy 8vo.* 24s. net.

A ROSE OF SAVOY: MARIE ADELÉIDE OF SAVOY, DUCHESSE DE BOURGOGNE, MOTHER OF LOUIS XV. Illustrated. *Second Edition.* *Demy 8vo.* 15s. net.

***THE FASCINATING DUC DE RICHELIEU: LOUIS FRANÇOIS ARMAND DU PLESSIS, MARÉCHAL DUC DE RICHELIEU.** Illustrated. *Demy 8vo.* 15s. net.

Wood (Sir Evelyn), F.M., V.C., G.C.B., G.C.M.G. FROM MIDSHIPMAN TO FIELD-MARSHAL. Illustrated. *Fifth and Cheaper Edition.* *Demy 8vo.* 7s. 6d. net.

THE REVOLT IN HINDUSTAN. 1857-59. Illustrated. *Second Edition.* *Cr. 8vo.* 6s.

Wood (W. Birkbeck), M.A., late Scholar of Worcester College, Oxford, and **Edmonds (Major J. E.), R.E., D.A.Q.-M.G.** A HISTORY OF THE CIVIL WAR IN THE UNITED STATES. With an Introduction by H. SPENSER WILKINSON. With 24 Maps and Plans. *Third Edition.* *Demy 8vo.* 12s. 6d. net.

Wordsworth (W.). THE POEMS. With an Introduction and Notes by NOWELL C. SMITH, late Fellow of New College, Oxford. *In Three Volumes.* *Demy 8vo.* 15s. net.

POEMS BY WILLIAM WORDSWORTH. Selected with an Introduction by STOPFORD A. BROOKE. Illustrated. *Cr. 8vo.* 7s. 6d. net.

Wyatt (Kate M.). See Gloag (M. R.).

Wyllie (M. A.). NORWAY AND ITS FJORDS. Illustrated. *Second Edition.* *Cr. 8vo.* 6s.

Yeats (W. B.). A BOOK OF IRISH VERSE. *Revised and Enlarged Edition.* *Cr. 8vo.* 3s. 6d.

Young (Filson). See The Complete Series.

PART II.—A SELECTION OF SERIES.

Ancient Cities.

General Editor, B. C. A. WINDLE, D.Sc., F.R.S.

Cr. 8vo. 4s. 6d. net.

With Illustrations by E. H. NEW, and other Artists.

BRISTOL. By Alfred Harvey, M.B.
 CANTERBURY. By J. C. Cox, LL.D., F.S.A.
 CHESTER. By B. C. A. Windle, D.Sc., F.R.S.
 DUBLIN. By S. A. O. Fitzpatrick.

EDINBURGH. By M. G. Williamson, M.A.
 LINCOLN. By E. Mansel Sympson, M.A.
 SHREWSBURY. By T. Auden, M.A., F.S.A.
 WELLS and GLASTONBURY. By T. S. Holmes.

The Antiquary's Books.

General Editor, J. CHARLES COX, LL.D., F.S.A.

Demy 8vo. 7s. 6d. net.

With Numerous Illustrations.

ARCHÆOLOGY AND FALSE ANTIQUITIES.
 By R. Munro.

BELLS OF ENGLAND, THE. By Canon J. J. Raven. *Second Edition.*

BRASSES OF ENGLAND, THE. By Herbert W. Macklin. *Second Edition.*

CELTIC ART IN PAGAN AND CHRISTIAN TIMES. By J. Romilly Allen.

DOMESDAY INQUEST, THE. By Adolphus Ballard.

ENGLISH CHURCH FURNITURE. By J. C. Cox and A. Harvey. *Second Edition.*

ENGLISH COSTUME. From Prehistoric Times to the End of the Eighteenth Century. By George Clinch.

ENGLISH MONASTIC LIFE. By the Right Rev. Abbot Gasquet. *Fourth Edition.*

ENGLISH SEALS. By J. Harvey Bloom.

FOLK-LORE AS AN HISTORICAL SCIENCE. By Sir G. L. Gomme.

GILDS AND COMPANIES OF LONDON, THE. By George Unwin.

MANOR AND MANORIAL RECORDS, THE. By Nathaniel J. Hone.

MEDIÆVAL HOSPITALS OF ENGLAND, THE. By Rotha Mary Clay.

OLD SERVICE BOOKS OF THE ENGLISH CHURCH. By Christopher Wordsworth, M.A., and Henry Littlehales. *Second Edition.*

PARISH LIFE IN MEDIÆVAL ENGLAND. By the Right Rev. Abbot Gasquet. *Second Edition.*

*PARISH REGISTERS OF ENGLAND, THE. By J. C. Cox.

REMAINS OF THE PREHISTORIC AGE IN ENGLAND. By B. C. A. Windle. *Second Edition.*

ROYAL FORESTS OF ENGLAND, THE. By J. C. Cox, LL.D.

SHRINES OF BRITISH SAINTS. By J. C. Wall.

The Arden Shakespeare.

Demy 8vo. 2s. 6d. net each volume.

An edition of Shakespeare in single Plays. Edited with a full Introduction, Textual Notes, and a Commentary at the foot of the page.

ALL'S WELL THAT ENDS WELL.

ANTONY AND CLEOPATRA.

CYMBELINE.

COMEDY OF ERRORS, THE.

HAMLET. *Second Edition.*

JULIUS CAESAR.

KING HENRY V.

KING HENRY VI. PT. I.

KING HENRY VI. PT. II.

KING HENRY VI. PT. III.

KING LEAR.

KING RICHARD III.

LIFE AND DEATH OF KING JOHN, THE.

LOVE'S LABOUR'S LOST.

MACBETH.

MEASURE FOR MEASURE.

MERCHANT OF VENICE, THE.

MERRY WIVES OF WINDSOR, THE.

MIDSUMMER NIGHT'S DREAM, A.

OTHELLO.

PERICLES.

ROMEO AND JULIET.

TAMING OF THE SHREW, THE.

TEMPEST, THE.

TIMON OF ATHENS.

TITUS ANDRONICUS.

TROILUS AND CRESSIDA.

TWO GENTLEMEN OF VERONA, THE.

TWELFTH NIGHT.

Classics of Art.

Edited by DR. J. H. W. LAING.

With numerous Illustrations. Wide Royal 8vo. Gilt top.

THE ART OF THE GREEKS. By H. B. Walters. 12s. 6d. net.

FLORENTINE SCULPTORS OF THE RENAISSANCE. Wilhelm Bode, Ph.D. Translated by Jessie Haynes. 12s. 6d. net.

*GEORGE ROMNEY. By Arthur B. Chamberlain. 12s. 6d. net.

GHIRLANDAIO. Gerald S. Davies. Second Edition. 10s. 6d.

MICHELANGELO. By Gerald S. Davies. 12s. 6d. net.

RUBENS. By Edward Dillon, M.A. 25s. net.

RAPHAEL. By A. P. Oppé. 12s. 6d. net.

*TITIAN. By Charles Ricketts. 12s. 6d. net.

*TURNER'S SKETCHES AND DRAWINGS. By A. J. FINBERG. 12s. 6d. net. Second Edition.

VELAZQUEZ. By A. de Beruete. 10s. 6d. net.

The "Complete" Series.

Fully Illustrated. Demy 8vo.

THE COMPLETE COOK. By Lilian Whitting. 7s. 6d. net.

THE COMPLETE CRICKETER. By Albert E. Knight. 7s. 6d. net.

THE COMPLETE FOXHUNTER. By Charles Richardson. 12s. 6d. net. Second Edition.

THE COMPLETE GOLFER. By Harry Vardon. 10s. 6d. net. Tenth Edition.

THE COMPLETE HOCKEY-PLAYER. By Eustace E. White. 5s. net. Second Edition.

THE COMPLETE LAWN TENNIS PLAYER. By A. Wallis Myers. 10s. 6d. net. Second Edition.

THE COMPLETE MOTORIST. By Filson Young. 12s. 6d. net. New Edition (Seventh).

THE COMPLETE MOUNTAINEER. By G. D. Abraham. 15s. net. Second Edition.

THE COMPLETE OARSMAN. By R. C. Lehmann, M.P. 10s. 6d. net.

THE COMPLETE PHOTOGRAPHER. By R. Child Bayley. 10s. 6d. net. Fourth Edition.

THE COMPLETE RUGBY FOOTBALLER, ON THE NEW ZEALAND SYSTEM. By D. Gallaher and W. J. Stead. 10s. 6d. net. Second Edition.

THE COMPLETE SHOT. By G. T. Teasdale Buckell. 12s. 6d. net. Third Edition.

The Connoisseur's Library.

With numerous Illustrations. Wide Royal 8vo. Gilt top. 25s. net.

ENGLISH FURNITURE. By F. S. Robinson.

ENGLISH COLOURED BOOKS. By Martin Hardie.

EUROPEAN ENAMELS. By Henry H. Cunyng-hame, C.B.

GLASS. By Edward Dillon.

GOLDSMITHS' AND SILVERSMITHS' WORK. By Nelson Dawson. Second Edition.

*ILLUMINATED MANUSCRIPTS. By J. A. Herbert.

IVORIES. By A. Maskell.

JEWELLERY. By H. Clifford Smith. Second Edition.

MEZZOTINTS. By Cyril Davenport.

MINIATURES. By Dudley Heath.

PORCELAIN. By Edward Dillon.

SEALS. By Walter de Gray Birch.

Handbooks of English Church History.

Edited by J. H. BURN, B.D. *Crown 8vo. 2s. 6d. net.*THE FOUNDATIONS OF THE ENGLISH CHURCH.
By J. H. Maude.

THE SAXON CHURCH AND THE NORMAN CONQUEST. By C. T. Cruttwell.

THE MEDÆVAL CHURCH AND THE PAPACY.
By A. C. Jennings.

THE REFORMATION PERIOD. By Henry Gee.

THE STRUGGLE WITH PURITANISM. By Bruce Blaxland.

THE CHURCH OF ENGLAND IN THE EIGHTEENTH CENTURY. By Alfred Plummer.

The Illustrated Pocket Library of Plain and Coloured Books.

Fcap. 8vo. 3s. 6d. net each volume.

WITH COLOURED ILLUSTRATIONS.

OLD COLOURED BOOKS. By George Paston.
*2s. net.*THE LIFE AND DEATH OF JOHN MYTTON,
ESQ. By Nimrod. *Fifth Edition.*

THE LIFE OF A SPORTSMAN. By Nimrod.

HANDLEY CROSS. By R. S. Surtees. *Third Edition.*

MR. SPONGE'S SPORTING TOUR. By R. S. Surtees.

JORROCKS' JAUNTS AND JOLLITIES. By R. S. Surtees. *Third Edition.*

ASK MAMMA. By R. S. Surtees.

THE ANALYSIS OF THE HUNTING FIELD. By R. S. Surtees.

THE TOUR OF DR. SYNTAX IN SEARCH OF THE PICTURESQUE. By William Combe.

THE TOUR OF DR. SYNTAX IN SEARCH OF CONSOLATION. By William Combe.

THE THIRD TOUR OF DR. SYNTAX IN SEARCH OF A WIFE. By William Combe.

THE HISTORY OF JOHNNY QUÆ GENUS. By the Author of 'The Three Tours.'

THE ENGLISH DANCE OF DEATH, from the Designs of T. Rowlandson, with Metrical Illustrations by the Author of 'Doctor Syntax.' *Two Volumes.*

THE DANCE OF LIFE: A Poem. By the Author of 'Dr. Syntax.'

LIFE IN LONDON. By Pierce Egan.

REAL LIFE IN LONDON. By an Amateur (Pierce Egan). *Two Volumes.*

THE LIFE OF AN ACTOR. By Pierce Egan.

THE VICAR OF WAKEFIELD. By Oliver Goldsmith.

THE MILITARY ADVENTURES OF JOHNNY NEWCOMBE. By an Officer.

THE NATIONAL SPORTS OF GREAT BRITAIN. With Descriptions and 50 Coloured Plates by Henry Alken.

THE ADVENTURES OF A POST CAPTAIN. By a Naval Officer.

GAMONIA. By Lawrence Rawstone, Esq.

AN ACADEMY FOR GROWN HORSEMEN. By Geoffrey Gambado, Esq.

REAL LIFE IN IRELAND. By a Real Paddy.

THE ADVENTURES OF JOHNNY NEWCOMBE IN THE NAVY. By Alfred Burton.

THE OLD ENGLISH SQUIRE. By John Careless, Esq.

THE ENGLISH SPY. By Bernard Blackmantle. *Two Volumes. 7s. net.*

WITH PLAIN ILLUSTRATIONS.

THE GRAVE: A Poem. By Robert Blair.

ILLUSTRATIONS OF THE BOOK OF JOB. Invented and engraved by William Blake.

WINDSOR CASTLE. By W. Harrison Ainsworth.

THE TOWER OF LONDON. By W. Harrison Ainsworth.

FRANK FAIRLEIGH. By F. E. Smedley.

HANDY ANDY. By Samuel Lover.

THE COMPLEAT ANGLER. By Izaak Walton and Charles Cotton.

THE PICKWICK PAPERS. By Charles Dickens.

Leaders of Religion.

Edited by H. C. BEECHING, M.A., Canon of Westminster. *With Portraits.*

Crown 8vo. 2s. net.

CARDINAL NEWMAN. By R. H. Hutton.
 JOHN WESLEY. By J. H. Overton, M.A.
 BISHOP WILBERFORCE. By G. W. Daniell, M.A.
 CARDINAL MANNING. By A. W. Hutton, M.A.
 CHARLES SIMEON. By H. C. G. Moule, D.D.
 JOHN KNOX. By F. MacCunn. *Second Edition.*
 JOHN HOWE. By R. F. Horton, D.D.
 THOMAS KEN. By F. A. Clarke, M.A.
 GEORGE FOX, THE QUAKER. By T. Hodgkin, D.C.L. *Third Edition.*

JOHN KEBLE. By Walter Lock, D.D.
 THOMAS CHALMERS. By Mrs. Oliphant.
 LANCELOT ANDREWES. By R. L. Outley, D.D. *Second Edition.*
 AUGUSTINE OF CANTERBURY. By E. L. Cutts, D.D.
 WILLIAM LAUD. By W. H. Hutton, M.A. *Third Edition.*
 JOHN DONNE. By Augustus Jessop, D.D.
 THOMAS CRANMER. By A. J. Mason, D.D.
 BISHOP LATIMER. By R. M. Carlyle and A. J. Carlyle, M.A.
 BISHOP BUTLER. By W. A. Spooner, M.A.

The Library of Devotion.

With Introductions and (where necessary) Notes.

Small Pott 8vo, gilt top, cloth, 2s. ; leather, 2s. 6d. net.

THE CONFESSIONS OF ST. AUGUSTINE. *Seventh Edition.*

THE IMITATION OF CHRIST. *Sixth Edition.*

THE CHRISTIAN YEAR. *Fourth Edition.*

LYRA INNOCENTII. *Second Edition.*

THE TEMPLE. *Second Edition.*

A BOOK OF DEVOTIONS. *Second Edition.*

A SERIOUS CALL TO A DEVOUT AND HOLY LIFE. *Fourth Edition.*

A GUIDE TO ETERNITY.

THE INNER WAY. *Second Edition.*

ON THE LOVE OF GOD.

THE PSALMS OF DAVID.

LYRA APOSTOLICA.

THE SONG OF SONGS.

THE THOUGHTS OF PASCAL. *Second Edition.*

A MANUAL OF CONSOLATION FROM THE SAINTS AND FATHERS.

DEVOTIONS FROM THE APOCRYPHA.

THE SPIRITUAL COMBAT.

THE DEVOTIONS OF ST. ANSELM.

BISHOP WILSON'S SACRA PRIVATA.

GRACE ABOUNDING TO THE CHIEF OF SINNERS.

LYRA SACRA: A Book of Sacred Verse. *Second Edition.*

A DAY BOOK FROM THE SAINTS AND FATHERS.

A LITTLE BOOK OF HEAVENLY WISDOM. A Selection from the English Mystics.

LIGHT, LIFE, and LOVE. A Selection from the German Mystics.

AN INTRODUCTION TO THE DEVOUT LIFE.

THE LITTLE FLOWERS OF THE GLORIOUS MESSIAH ST. FRANCIS AND OF HIS FRIARS.

DEATH AND IMMORTALITY.

THE SPIRITUAL GUIDE.

DEVOTIONS FOR EVERY DAY IN THE WEEK AND THE GREAT FESTIVALS.

PRECES PRIVATÆ.

HORÆ MYSTICÆ: A Day Book from the Writings of Mystics of Many Nations.

Little Books on Art.

With many Illustrations. Demy 16mo. Gilt top. 2s. 6d. net.

Each volume consists of about 200 pages, and contains from 30 to 40 Illustrations, including a Frontispiece in Photogravure.

ALBRECHT DURER. J. Allen.
ARTS OF JAPAN, THE. E. Dillon.
BOOKPLATES. E. Almack.
BOTTICELLI. Mary L. Bloomer.
BURNE-JONES. F. de Lisle.
*CHRISTIAN SYMBOLISM. Mrs. H. Jenner.
CHRIST IN ART. Mrs. H. Jenner.
CLAUDE. E. Dillon.
CONSTABLE. H. W. Tompkins.
COROT. A. Pollard and E. Birnstingl.
ENAMELS. Mrs. N. Dawson.
FREDERIC LEIGHTON. A. Corkran.
GEORGE ROMNEY. G. Paston.
GREEK ART. H. B. Walters.
GREUZE AND BOUCHER. E. F. Pollard.

HOLBEIN. Mrs. G. Fortescue.
ILLUMINATED MANUSCRIPTS. J. W. Bradley
JEWELLERY. C. Davenport.
JOHN HOPPNER. H. P. K. Skipton.
SIR JOSHUA REYNOLDS. J. Sime.
MILLET. N. Peacock.
MINIATURES. C. Davenport.
OUR LADY IN ART. Mrs. H. Jenner.
RAPHAEL. A. R. Dryhurst. *Second Edition.*
REMBRANDT. Mrs. E. A. Sharp.
TURNER. F. Tyrrell-Gill.
VANDYCK. M. G. Smallwood.
VELASQUEZ. W. Wilberforce and A. R. Gilbert.
WATTS. R. E. D. Sketchley.

The Little Galleries.

Demy 16mo. 2s. 6d. net.

Each volume contains 20 plates in Photogravure, together with a short outline of the life and work of the master to whom the book is devoted.

A LITTLE GALLERY OF REYNOLDS.
A LITTLE GALLERY OF ROMNEY.
A LITTLE GALLERY OF HOPPNER.

A LITTLE GALLERY OF MILLAIS.
A LITTLE GALLERY OF ENGLISH PORTRAITISTS.

The Little Guides.

With many Illustrations by E. H. NEW and other artists, and from photographs.

Small Poit 8vo, gilt top, cloth, 2s. 6d. net; leather, 3s. 6d. net.

The main features of these Guides are (1) a handy and charming form ; (2) illustrations from photographs and by well-known artists ; (3) good plans and maps ; (4) an adequate but compact presentation of everything that is interesting in the natural features, history, archæology, and architecture of the town or district treated.

CAMBRIDGE AND ITS COLLEGES. A. H. Thompson. *Third Edition, Revised.*
ENGLISH LAKES, THE. F. G. Brabant.
ISLE OF WIGHT, THE. G. Clinch.
MALVERN COUNTRY, THE. B. C. A. Windle.
NORTH WALES. A. T. Story.
OXFORD AND ITS COLLEGES. J. Wells. *Ninth Edition.*

SHAKESPEARE'S COUNTRY. B. C. A. Windle. *Third Edition.*
ST. PAUL'S CATHEDRAL. G. Clinch.
WESTMINSTER ABBEY. G. E. Troutbeck. *Second Edition.*
BUCKINGHAMSHIRE. E. S. Roscoe.
CHESHIRE. W. M. Gallichan.

THE LITTLE GUIDES—*continued.*

CORNWALL. A. L. Salmon.
 DERBYSHIRE. J. C. Cox.
 DEVON. S. Baring-Gould. *Second Edition.*
 DORSET. F. R. Heath. *Second Edition.*
 ESSEX. J. C. Cox.
 HAMPSHIRE. J. C. Cox.
 HERTFORDSHIRE. H. W. Tompkins.
 KENT. G. Clinch.
 KERRY. C. P. Crane.
 MIDDLESEX. J. B. Firth.
 MONMOUTHSHIRE. G. W. Wade and J. H. Wade.
 NORFOLK. W. A. Dutt. *Second Edition, Revised.*
 NORTHAMPTONSHIRE. W. Dry.
 *NORTHUMBERLAND. J. E. Morris.
 NOTTINGHAMSHIRE. L. Guilford.

OXFORDSHIRE. F. G. Brabant.
 SOMERSET. G. W. and J. H. Wade.
 *STAFFORDSHIRE. C. E. Masefield.
 SUFFOLK. W. A. Dutt.
 SURREY. F. A. H. Lambert.
 SUSSEX. F. G. Brabant. *Third Edition.*
 *WILTSHIRE. F. R. Heath.
 YORKSHIRE, THE EAST RIDING. J. E. Morris.
 YORKSHIRE, THE NORTH RIDING. J. E. Morris.

BRITTANY. S. Baring-Gould.
 NORMANDY. C. Scudamore.
 ROME. C. G. Ellaby.
 SICILY. F. H. Jackson.

The Little Library.

With Introductions, Notes, and Photogravure Frontispieces.

Small Pott 8vo. Gilt top. Each Volume, cloth, 1s. 6d. net; leather, 2s. 6d. net.

Anon. A LITTLE BOOK OF ENGLISH LYRICS. *Second Edition.*
 Austen (Jane). PRIDE AND PREJUDICE. *Two Volumes.*
 NORTHANGER ABBEY.
 Bacon (Francis). THE ESSAYS OF LORD BACON.
 Barham (R. H.). THE INGOLDSBY LEGENDS. *Two Volumes.*
 Barnet (Mrs. P. A.). A LITTLE BOOK OF ENGLISH PROSE.
 Beckford (William). THE HISTORY OF THE CALIPH VATHEK.
 Blake (William). SELECTIONS FROM WILLIAM BLAKE.
 Borrow (George). LAVENGRO. *Two Volumes.*
 THE ROMANY RYE.
 Browning (Robert). SELECTIONS FROM THE EARLY POEMS OF ROBERT BROWNING.
 Canning (George). SELECTIONS FROM THE ANTI-JACOBIN: with GEORGE CANNING'S additional Poems.
 Cowley (Abraham). THE ESSAYS OF ABRAHAM COWLEY.
 Crabbe (George). SELECTIONS FROM GEORGE CRABBE.
 Craik (Mrs.). JOHN HALIFAX, GENTLEMAN. *Two Volumes.*

Crashaw (Richard). THE ENGLISH POEMS OF RICHARD CRASHAW.
 Dante (Alighieri). THE INFERNO OF DANTE. Translated by H. F. CARY.
 THE PURGATORIO OF DANTE. Translated by H. F. CARY.
 THE PARADISO OF DANTE. Translated by H. F. CARY.
 Darley (George). SELECTIONS FROM THE POEMS OF GEORGE DARLEY.
 Deane (A. C.). A LITTLE BOOK OF LIGHT VERSE.
 Dickens (Charles). CHRISTMAS BOOKS. *Two Volumes.*
 Ferrier (Susan). MARRIAGE. *Two Volumes.*
 THE INHERITANCE. *Two Volumes.*
 Gaskell (Mrs.). CRANFORD.
 Hawthorne (Nathaniel). THE SCARLET LETTER.
 Henderson (T. F.). A LITTLE BOOK OF SCOTTISH VERSE.
 Keats (John). POEMS.
 Kinglake (A. W.). EOTHEN. *Second Edition.*
 Lamb (Charles). ELIA, AND THE LAST ESSAYS OF ELIA.
 Locker (F.). LONDON LYRICS.
 Longfellow (H. W.). SELECTIONS FROM LONGFELLOW.

THE LITTLE LIBRARY—*continued.*

Marvell (Andrew). THE POEMS OF ANDREW MARVELL.
 Milton (John). THE MINOR POEMS OF JOHN MILTON.
 Moir (D. M.). MANSIE WAUCH.
 Nichols (J. B. B.). A LITTLE BOOK OF ENGLISH SONNETS.
 Rochefoucauld (La). THE MAXIMS OF LA ROCHEFOUCAULD.
 Smilh (Horace and James). REJECTED ADDRESSES.
 Sterne (Laurence). A SENTIMENTAL JOURNEY.
 Tennyson (Alfred, Lord). THE EARLY POEMS OF ALFRED, LORD TENNYSON.
 IN MEMORIAM.
 THE PRINCESS.

MAUD.

Thackeray (W. M.). VANITY FAIR.
Three Volumes.
 PENDENNIS. *Three Volumes.*
 ESMOND.
 CHRISTMAS BOOKS.

Vaughan (Henry). THE POEMS OF HENRY VAUGHAN.

Walton (Izaak). THE COMPLEAT ANGLER.

Waterhouse (Elizabeth). A LITTLE BOOK OF LIFE AND DEATH.
Thirteenth Edition.

Wordsworth (W.). SELECTIONS FROM WORDSWORTH.

Wordsworth (W.) and Coleridge (S. T.) LYRICAL BALLADS.

The Little Quarto Shakespeare.

Edited by W. J. CRAIG. With Introductions and Notes.

Pott 16mo. In 40 Volumes. Gilt top. Leather, price 1s. net each volume.

Mahogany Revolving Book Case. 10s. net.

Miniature Library.

Gilt top.

EUPHRANOR: A Dialogue on Youth. By Edward FitzGerald. *Demy 32mo. Leather, 2s. net.*

THE LIFE OF EDWARD, LORD HERBERT OF CHERBURY. Written by himself. *Demy 32mo. Leather, 2s. net.*

OLONIUS: or Wise Saws and Modern Instances. By Edward FitzGerald. *Demy 32mo. Leather, 2s. net.*

THE RUBÁIYÁT OF OMAR KHAYYÁM. By Edward FitzGerald. *Fourth Edition. Leather, 1s. net.*

The New Library of Medicine.

Edited by C. W. SALEEBY, M.D.; F.R.S.Edin. *Demy 8vo.*

CARE OF THE BODY, THE. By F. Cavanagh. *Second Edition. 7s. 6d. net.*

CHILDREN OF THE NATION, THE. By the Right Hon. Sir John Gorst. *Second Edition. 7s. 6d. net.*

CONTROL OF A SCOURGE, THE: or, How Cancer is Curable. By Chas. P. Child. *7s. 6d. net.*

DISEASES OF OCCUPATION. By Sir Thomas Oliver. *10s. 6d. net.*

DRINK PROBLEM, THE, in its Medico-Sociological Aspects. Edited by T. N. Kelynack. *7s. 6d. net.*

DRUGS AND THE DRUG HABIT. By H. Sainsbury.

FUNCTIONAL NERVE DISEASES. By A. T. Schofield. *7s. 6d. net.*

*HEREDITY, THE LAWS OF. By Archdall Reid. *21s. net.*

HYGIENE OF MIND, THE. By T. S. Clouston. *Fifth Edition. 7s. 6d. net.*

INFANT MORTALITY. By Sir George Newman. *7s. 6d. net.*

PREVENTION OF TUBERCULOSIS (CONSUMPTION), THE. By Arthur Newsholme. *10s. 6d. net.*

AIR AND HEALTH. By Ronald C. Macfie. *7s. 6d. net. Second Edition.*

The New Library of Music.

Edited by ERNEST NEWMAN. *Illustrated. Demy 8vo. 7s. 6d. net.*

HUGO WOLF. By Ernest Newman. Illustrated.	HANDEL. By R. A. Streatfeild. Illustrated. <i>Second Edition.</i>
---	---

Oxford Biographies.

Illustrated. Fcap. 8vo. Gilt top. Each volume, cloth, 2s. 6d. net; leather, 3s. 6d. net.

DANTE ALIGHIERI. By Paget Tonybee, M.A., D. Litt. <i>Third Edition.</i>	THE YOUNG PRETENDER. By C. S. Terry.
GIROLAMO SAVONAROLA. By E. L. S. Horsburgh, M.A. <i>Second Edition.</i>	ROBERT BURNS. By T. F. Henderson.
JOHN HOWARD. By E. C. S. Gibson, D.D., Bishop of Gloucester.	CHATHAM. By A. S. M'Dowall.
ALFRED TENNYSON. By A. C. Benson, M.A. <i>Second Edition.</i>	FRANCIS OF ASSISI. By Anna M. Stoddart.
SIR WALTER RALEIGH. By I. A. Taylor.	CANNING. By W. Alison Phillips.
ERASMUS. By E. F. H. Capey.	BEACONSFIELD. By Walter Sichel.
	JOHANN WOLFGANG GOETHE. By H. G. Atkins.
	FRANÇOIS FENELON. By Viscount St. Cyres.

Romantic History.

Edited by MARTIN HUME, M.A. *Illustrated. Demy 8vo.*

A series of attractive volumes in which the periods and personalities selected are such as afford romantic human interest, in addition to their historical importance.

THE FIRST GOVERNESS OF THE NETHERLANDS, MARGARET OF AUSTRIA. Eleanor E. Tiernayne. 10s. 6d. net.	Hume, M.A. 15s. net.
TWO ENGLISH QUEENS AND PHILIP. Martia	THE NINE DAYS' QUEEN. Richard Davey. With a Preface by Martin Hume, M.A. <i>Second Edition.</i> 10s. 6d. net.

Handbooks of Theology.

THE DOCTRINE OF THE INCARNATION. By R. L. Ottley, D.D. <i>Fifth Edition revised.</i> Demy 8vo. 12s. 6d.	AN INTRODUCTION TO THE HISTORY OF THE CREEDS. By A. E. Burn, D.D. Demy 8vo. 10s. 6d.
A HISTORY OF EARLY CHRISTIAN DOCTRINE. By J. F. Bethune-Baker, M.A. Demy 8vo. 10s. 6d.	THE PHILOSOPHY OF RELIGION IN ENGLAND AND AMERICA. By Alfred Caldecott, D.D. Demy 8vo. 10s. 6d.
AN INTRODUCTION TO THE HISTORY OF RELIGION. By F. B. Jevons. M.A. Litt. D. <i>Fourth Edition.</i> Demy 8vo. 10s. 6d.	THE XXXIX. ARTICLES OF THE CHURCH OF ENGLAND. Edited by E. C. S. Gibson, D.D. <i>Seventh Edition.</i> Demy 8vo. 12s. 6d.

The Westminster Commentaries.

General Editor, WALTER LOCK, D.D., Warden of Keble College.

Dean Ireland's Professor of Exegesis in the University of Oxford.

THE ACTS OF THE APOSTLES. Edited by R. B. Rackham, M.A. *Demy 8vo. Fifth Edition. 10s. 6d.*

THE FIRST EPISTLE OF PAUL THE APOSTLE TO THE CORINTHIANS. Edited by H. L. Goudge, M.A. *Second Ed. Demy 8vo. 6s.*

THE BOOK OF EXODUS. Edited by A. H. McNeile, B.D. With a Map and 3 Plans. *Demy 8vo. 10s. 6d.*

THE BOOK OF EZEKIEL. Edited by H. A. Redpath, M.A., D.Litt. *Demy 8vo. 10s. 6d.*

THE BOOK OF GENESIS. Edited with Introduction and Notes by S. R. Driver, D.D. *Eighth Edition. Demy 8vo. 10s. 6d.*

ADDITIONS AND CORRECTIONS IN THE SEVENTH EDITION OF THE BOOK OF GENESIS. By S. R. Driver, D.D. *Demy 8vo. 1s.*

THE BOOK OF JOB. Edited by E. C. S. Gibson, D.D. *Second Edition. Demy 8vo. 6s.*

THE EPISTLE OF ST. JAMES. Edited with Introduction and Notes by R. J. Knowling, D.D. *Second Edition. Demy 8vo. 6s.*

PART III.—A SELECTION OF WORKS OF FICTION.

Albanesi (E. Marla). SUSANNAH AND ONE OTHER. *Fourth Edition. Cr. 8vo. 6s.*

LOVE AND LOUISA. *Second Edition. Cr. 8vo. 6s.*

THE BROWN EYES OF MARY. *Third Edition. Cr. 8vo. 6s.*

I KNOW A MAIDEN. *Third Edition. Cr. 8vo. 6s.*

THE INVINCIBLE AMELIA: OR, THE POLITE ADVENTURESS. *Third Edition. Cr. 8vo. 3s. 6d.*

*THE GLAD HEART. *Fifth Edition. Cr. 8vo. 6s.*

Allerton (Mark). SUCH AND SUCH THINGS. *Cr. 8vo. 6s.*

Annesley (Maud). THIS DAY'S MADNESS. *Second Edition. Cr. 8vo. 6s.*

Bagot (Richard). A ROMAN MYSTERY. *Third Edition. Cr. 8vo. 6s.*

THE PASSPORT. *Fourth Edition. Cr. 8vo. 6s.*

TEMPTATION. *Fifth Edition. Cr. 8vo. 6s.*

ANTHONY CUTHBERT. *Fourth Edition. Cr. 8vo. 6s.*

LOVE'S PROXY. *Cr. 8vo. 6s.*

DONNA DIANA. *Second Edition. Cr. 8vo. 6s.*

CASTING OF NETS. *Twelfth Edition. Cr. 8vo. 6s.*

Balley (H. C.). STORM AND TREASURE. *Second Edition. Cr. 8vo. 6s.*

Ball (Oona H.) (Barbara Burke). THEIR OXFORD YEAR. Illustrated. *Cr. 8vo. 6s.*

BARBARA GOES TO OXFORD. Illustrated. *Third Edition. Cr. 8vo. 6s.*

Baring-Gould (S.). ARMINELL. *Fifth Edition. Cr. 8vo. 6s.*

IN THE ROAR OF THE SEA. *Seventh Edition. Cr. 8vo. 6s.*

MARGERY OF QUETHER. *Third Edition. Cr. 8vo. 6s.*

THE QUEEN OF LOVE. *Fifth Edition. Cr. 8vo. 6s.*

JACQUETTA. *Third Edition. Cr. 8vo. 6s.*

KITTY ALONE. *Fifth Edition. Cr. 8vo. 6s.*

NOEMI. Illustrated. *Fourth Edition. Cr. 8vo. 6s.*

THE BROOM-SQUIRE. Illustrated. *Fifth Edition. Cr. 8vo. 6s.*

DARTMOOR IDYLLS. *Cr. 8vo. 6s.*

GUAVAS THE TINNER. Illustrated. *Second Edition. Cr. 8vo. 6s.*

BLADYS OF THE STEWPONEY. Illustrated. *Second Edition. Cr. 8vo. 6s.*

PABO THE PRIEST. *Cr. 8vo. 6s.*

WINEFRED. Illustrated. *Second Edition. Cr. 8vo. 6s.*

ROYAL GEORGIE. Illustrated. *Cr. 8vo. 6s.*

CHRIS OF ALL SORTS. *Cr. 8vo. 6s.*

IN DEWISLAND. *Second Edition. Cr. 8vo. 6s.*

THE FROBISHERS. *Cr. 8vo. 6s.*

DOMITIA. Illustrated. *Second Edition. Cr. 8vo. 6s.*

MRS. CURGENVEN OF CURGENVEN. *Cr. 8vo. 6s.*

Barr (Robert). IN THE MIDST OF ALARMS. *Third Edition. Cr. 8vo. 6s.*

THE COUNTESS TEKLA. *Fifth Edition. Cr. 8vo. 6s.*

- THE MUTABLE MANY. *Third Edition.* Cr. 8vo. 6s.
- Begbie (Harold). THE CURIOUS AND DIVERTING ADVENTURES OF SIR JOHN SPARROW; OR, THE PROGRESS OF AN OPEN MIND. *Second Edition.* Cr. 8vo. 6s.
- Belloc (H.). EMMANUEL BURDEN, MERCHANT. Illustrated. *Second Edition.* Cr. 8vo. 6s.
- A CHANGE IN THE CABINET. *Third Edition.* Cr. 8vo. 6s.
- Benson (E. F.). DODO: A DETAIL OF THE DAY. *Sixteenth Edition.* Cr. 8vo. 6s.
- Birmingham (George A.). THE BAD TIMES. *Second Edition.* Cr. 8vo. 6s.
- SPANISH GOLD. *Fifth Edition.* Cr. 8vo. 6s.
- THE SEARCH PARTY. *Fourth Edition.* Cr. 8vo. 6s.
- Bowen (Marjorie). I WILL MAINTAIN. *Fourth Edition.* Cr. 8vo. 6s.
- Bretherton (Ralph Harold). AN HONEST MAN. *Second Edition.* Cr. 8vo. 6s.
- Capes (Bernard). WHY DID HE DO IT? *Third Edition.* Cr. 8vo. 6s.
- Castle (Agnes and Egerton). FLOWER O' THE ORANGE, and Other Tales. *Third Edition.* Cr. 8vo. 6s.
- Clifford (Mrs. W. K.). THE GETTING WELL OF DOROTHY. Illustrated. *Second Edition.* Cr. 8vo. 3s. 6d.
- Conrad (Joseph). THE SECRET AGENT: A Simple Tale. *Fourth Ed.* Cr. 8vo. 6s.
- A SET OF SIX. *Fourth Edition.* Cr. 8vo. 6s.
- Corelli (Marie). A ROMANCE OF TWO WORLDS. *Thirtieth Ed.* Cr. 8vo. 6s.
- VENDETTA. *Twenty-Eighth Edition.* Cr. 8vo. 6s.
- THELMA. *Forty-first Ed.* Cr. 8vo. 6s.
- ARDATH: THE STORY OF A DEAD SELF. *Nineteenth Edition.* Cr. 8vo. 6s.
- THE SOUL OF LILITH. *Sixteenth Edition.* Cr. 8vo. 6s.
- WORMWOOD. *Seventeenth Ed.* Cr. 8vo. 6s.
- BARABBAS: A DREAM OF THE WORLD'S TRAGEDY. *Forty-Fourth Edition.* Cr. 8vo. 6s.
- THE SORROWS OF SATAN. *Fifty-Sixth Edition.* Cr. 8vo. 6s.
- THE MASTER CHRISTIAN. *Twelfth Edition.* 177th Thousand. Cr. 8vo. 6s.
- TEMPORAL POWER: A STUDY IN SUPREMACY. *Second Edition.* 150th Thousand. Cr. 8vo. 6s.
- GOD'S GOOD MAN; A SIMPLE LOVE STORY. *Fourteenth Edition.* 152nd Thousand. Cr. 8vo. 6s.
- HOLY ORDERS: THE TRAGEDY OF A QUIET LIFE. *Second Edition.* 120th Thousand. Crown 8vo. 6s.
- THE MIGHTY ATOM. *Twenty-eighth Edition.* Cr. 8vo. 6s.
- BOY: a Sketch. *Twelfth Edition.* Cr. 8vo. 6s.
- CAMEOS. *Thirteenth Edition.* Cr. 8vo. 6s.
- Cotes (Mrs. Everard). See Duncan (Sara Jeannette).
- Crockett (S. R.). LOCHINVAR. Illustrated. *Third Edition.* Cr. 8vo. 6s.
- THE STANDARD BEARER. *Second Edition.* Cr. 8vo. 6s.
- Croker (Mrs. B. M.). THE OLD CANTONMENT. Cr. 8vo. 6s.
- JOHANNA. *Second Edition.* Cr. 8vo. 6s.
- THE HAPPY VALLEY. *Fourth Edition.* Cr. 8vo. 6s.
- A NINE DAYS' WONDER. *Fourth Edition.* Cr. 8vo. 6s.
- PEGGY OF THE BARTONS. *Seventh Edition.* Cr. 8vo. 6s.
- ANGEL. *Fifth Edition.* Cr. 8vo. 6s.
- KATHERINE THE ARROGANT. *Sixth Edition.* Cr. 8vo. 6s.
- Cuthell (Edith E.). ONLY A GUARD-ROOM DOG. Illustrated. Cr. 8vo. 3s. 6d.
- Dawson (Warrington). THE SCAR. *Second Edition.* Cr. 8vo. 6s.
- THE SCOURGE. Cr. 8vo. 6s.
- Douglas (Theo.). COUSIN HUGH. *Second Edition.* Cr. 8vo. 6s.
- Doyle (A. Conan). ROUND THE RED LAMP. *Eleventh Edition.* Cr. 8vo. 6s.
- Duncan (Sara Jeannette) (Mrs. Everard Cotes). A VOYAGE OF CONSOLATION. Illustrated. *Third Edition.* Cr. 8vo. 6s.
- COUSIN CINDERELLA. *Second Edition.* Cr. 8vo. 6s.
- THE BURN'T OFFERING. *Second Edition.* Cr. 8vo. 6s.
- *Elliot (Robert). THE IMMORTAL CHARLATAN. *Second Edition.* Crown 8vo. 6s.
- Fenn (G. Manville). SYD BELTON; or, The Boy who would not go to Sea. Illustrated. *Second Ed.* Cr. 8vo. 3s. 6d.
- Findlater (J. H.). THE GREEN GRAVES OF BALGOWRIE. *Fifth Edition.* Cr. 8vo. 6s.
- THE LADDER TO THE STARS. *Second Edition.* Cr. 8vo. 6s.
- Findlater (Mary). A NARROW WAY. *Third Edition.* Cr. 8vo. 6s.
- OVER THE HILLS. *Second Edition.* Cr. 8vo. 6s.
- THE ROSE OF JOY. *Third Edition.* Cr. 8vo. 6s.
- A BLIND BIRD'S NEST. Illustrated. *Second Edition.* Cr. 8vo. 6s.
- Francels (M. E.). (Mrs. Francis Blundell). STEPPING WESTWARD. *Second Edition.* Cr. 8vo. 6s.

MARGERY O' THE MILL. *Third Edition. Cr. 8vo. 6s.*

HARDY-ON-THE-HILL. *Third Edition. Cr. 8vo. 6s.*

GALATEA OF THE WHEATFIELD. *Second Edition. Cr. 8vo. 6s.*

Fraser (Mrs. Hugh). THE SLAKING OF THE SWORD. *Second Edition. Cr. 8vo. 6s.*

GIANNELLA. *Second Edition. Cr. 8vo. 6s.*
IN THE SHADOW OF THE LORD. *Third Edition. Cr. 8vo. 6s.*

Fry (B. and C. B.). A MOTHER'S SON. *Fifth Edition. Cr. 8vo. 6s.*

Gerard (Louise). THE GOLDEN CENTIPEDE. *Third Edition. Cr. 8vo. 6s.*

Gibbs (Phillip). THE SPIRIT OF REVOLT. *Second Edition. Cr. 8vo. 6s.*

Gissing (George). THE CROWN OF LIFE. *Cr. 8vo. 6s.*

Glendon (George). THE EMPEROR OF THE AIR. *Illustrated. Cr. 8vo. 6s.*

Hamilton (Cosmo). MRS. SKEFFINGTON. *Second Edition. Cr. 8vo. 6s.*

Harraden (Beatrice). IN VARYING MOODS. *Fourteenth Edition. Cr. 8vo. 6s.*

THE SCHOLAR'S DAUGHTER. *Fourth Edition. Cr. 8vo. 6s.*

HILDA STRAFFORD and THE REMITTANCE MAN. *Twelfth Ed. Cr. 8vo. 6s.*

INTERPLAY. *Fifth Edition. Cr. 8vo. 6s.*

Hichens (Robert). THE PROPHET OF BERKELEY SQUARE. *Second Edition. Cr. 8vo. 6s.*

TONGUES OF CONSCIENCE. *Third Edition. Cr. 8vo. 6s.*

FELIX. *Seventh Edition. Cr. 8vo. 6s.*

THE WOMAN WITH THE FAN. *Eighth Edition. Cr. 8vo. 6s.*

BYEWAYS. *Cr. 8vo. 6s.*

THE GARDEN OF ALLAH. *Nineteenth Edition. Cr. 8vo. 6s.*

THE BLACK SPANIEL. *Cr. 8vo. 6s.*

THE CALL OF THE BLOOD. *Seventh Edition. Cr. 8vo. 6s.*

BARBARY SHEEP. *Second Edition. Cr. 8vo. 6s.*

Hilliers (Ashton). THE MASTER-GIRL. *Illustrated. Second Edition. Cr. 8vo. 6s.*

Hope (Anthony). THE GOD IN THE CAR. *Eleventh Edition. Cr. 8vo. 6s.*

A CHANGE OF AIR. *Sixth Edition. Cr. 8vo. 6s.*

A MAN OF MARK. *Seventh Ed. Cr. 8vo. 6s.*

THE CHRONICLES OF COUNT ANTONIO. *Sixth Edition. Cr. 8vo. 6s.*

PHROSQ. *Illustrated. Eighth Edition. Cr. 8vo. 6s.*

SIMON DALE. *Illustrated. Eighth Edition. Cr. 8vo. 6s.*

THE KING'S MIRROR. *Fifth Edition. Cr. 8vo. 6s.*

QUISANTE. *Fourth Edition. Cr. 8vo. 6s.*

THE DOLLY DIALOGUES. *Cr. 8vo. 6s.*

A SERVANT OF THE PUBLIC. *Illustrated. Fourth Edition. Cr. 8vo. 6s.*

TALES OF TWO PEOPLE. *Third Edition. Cr. 8vo. 6s.*

THE GREAT MISS DRIVER. *Fourth Edition. Cr. 8vo. 6s.*

Hueffer (Ford Maddox). AN ENGLISH GIRL: A ROMANCE. *Second Edition. Cr. 8vo. 6s.*

MR. APOLLO: A JUST POSSIBLE STORY. *Second Edition. Cr. 8vo. 6s.*

Hutten (Baroness von). THE HALO. *Fifth Edition. Cr. 8vo. 6s.*

Hyne (C. J. Cutcliffe). MR. HORROCKS, PURSER. *Fifth Edition. Cr. 8vo. 6s.*

PRINCE RUPERT, THE BUCCANEER. *Illustrated. Third Edition. Cr. 8vo. 6s.*

Jacobs (W. W.). MANY CARGOES. *Thirty-second Edition. Cr. 8vo. 3s. 6d.*

SEA URCHINS. *Sixteenth Edition. Cr. 8vo. 3s. 6d.*

A MASTER OF CRAFT. *Illustrated. Ninth Edition. Cr. 8vo. 3s. 6d.*

LIGHT FREIGHTS. *Illustrated. Eighth Edition. Cr. 8vo. 3s. 6d.*

THE SKIPPER'S WOOING. *Ninth Edition. Cr. 8vo. 3s. 6d.*

AT SUNWICH PORT. *Illustrated. Tenth Edition. Cr. 8vo. 3s. 6d.*

DIALSTONE LANE. *Illustrated. Seventh Edition. Cr. 8vo. 3s. 6d.*

ODD CRAFT. *Illustrated. Fourth Edition. Cr. 8vo. 3s. 6d.*

THE LADY OF THE BARGE. *Illustrated. Eighth Edition. Cr. 8vo. 3s. 6d.*

SALTHAVEN. *Illustrated. Second Edition. Cr. 8vo. 3s. 6d.*

SAILORS' KNOTS. *Illustrated. Fifth Edition. Cr. 8vo. 3s. 6d.*

James (Henry). THE SOFT SIDE. *Second Edition. Cr. 8vo. 6s.*

THE BETTER SORT. *Cr. 8vo. 6s.*

THE GOLDEN BOWL. *Third Edition. Cr. 8vo. 6s.*

Le Queux (William). THE HUNCHBACK OF WESTMINSTER. *Third Edition. Cr. 8vo. 6s.*

THE CLOSED BOOK. *Third Edition. Cr. 8vo. 6s.*

THE VALLEY OF THE SHADOW. *Illustrated. Third Edition. Cr. 8vo. 6s.*

BEHIND THE THRONE. *Third Edition. Cr. 8vo. 6s.*

THE CROOKED WAY. *Second Edition. Cr. 8vo. 6s.*

Lindsey (William). THE SEVERED MANTLE. *Cr. 8vo. 6s.*

London (Jack). WHITE FANG. *Seventh Edition. Cr. 8vo. 6s.*

- Lubbock (Basil). DEEP SEA WAR-
RIORS. Illustrated. *Third Edition.* Cr. 8vo. 6s.
- Lucas (St John). THE FIRST ROUND.
Cr. 8vo. 6s.
- Lyall (Edna). DERRICK VAUGHAN,
NOVELIST. 44th Thousand. Cr. 8vo.
3s. 6d.
- Maartens (Maarten). THE NEW RELI-
GION: A MODERN NOVEL. *Third Edition.*
Cr. 8vo. 6s.
- BROTHERS ALL; MORE STORIES OF
DUTCH PEASANT LIFE. *Third Edition.*
Cr. 8vo. 6s.
- THE PRICE OF LIS DORIS. *Second*
Edition. Cr. 8vo. 6s.
- M'Carthy (Justin H.). THE DUKE'S
MOTTO. *Fourth Edition.* Cr. 8vo. 6s.
- Macnaughtan (S.). THE FORTUNE OF
CHRISTINA M'NAB. *Fifth Edition.*
Cr. 8vo. 6s.
- Malet (Lucas). COLONEL ENDERBY'S
WIFE. *Fourth Edition.* Cr. 8vo. 6s.
- A COUNSEL OF PERFECTION. *Second*
Edition. Cr. 8vo. 6s.
- THE WAGES OF SIN. *Sixteenth Edition.*
Cr. 8vo. 6s.
- THE CARISSIMA. *Fifth Ed.* Cr. 8vo. 6s.
- THE GATELESS BARRIER. *Fifth Ed.*
Cr. 8vo. 6s.
- THE HISTORY OF SIR RICHARD
CALMADY. *Seventh Edition.* Cr. 8vo. 6s.
- Mann (Mrs. M. E.). THE PARISH
NURSE. *Fourth Edition.* Cr. 8vo. 6s.
- A SHEAF OF CORN. *Second Edition.*
Cr. 8vo. 6s.
- THE HEART-SMITER. *Second Edition.*
Cr. 8vo. 6s.
- AVENGING CHILDREN. *Second Edition.*
Cr. 8vo. 6s.
- Marsh (Richard). THE COWARD BE-
HIND THE CURTAIN. Cr. 8vo. 6s.
- THE SURPRISING HUSBAND. *Second*
Edition. Cr. 8vo. 6s.
- A ROYAL INDISCRETION. *Second*
Edition. Cr. 8vo. 6s.
- LIVE MEN'S SHOES. *Second Edition.*
Cr. 8vo. 6s.
- Marshall (Archibald). MANY JUNES.
Second Edition. Cr. 8vo. 6s.
- THE SQUIRE'S DAUGHTER. *Third*
Edition. Cr. 8vo. 6s.
- Mason (A. E. W.). CLEMENTINA.
Illustrated. *Third Edition.* Cr. 8vo. 6s.
- Maud (Constance). A DAUGHTER OF
FRANCE. *Third Edition.* Cr. 8vo. 6s.
- Maxwell (W. B.). VIVIEN. *Ninth Ed.*
Cr. 8vo. 6s.
- THE RAGGED MESSENGER. *Third*
Edition. Cr. 8vo. 6s.
- FABULOUS FANCIES. Cr. 8vo. 6s.
- THE GUARDED FLAME. *Seventh Ed.*
Cr. 8vo. 6s.
- ODD LENGTHS. *Second Ed.* Cr. 8vo. 6s.
- HILL RISE. *Fourth Edition.* Cr. 8vo. 6s.
- THE COUNTESS OF MAYBURY: BE-
TWEEN YOU AND I. *Fourth Edition.* Cr.
8vo. 6s.
- Meade (L. T.). DRIFT. *Second Edition.*
Cr. 8vo. 6s.
- RESURGAM. *Second Edition.* Cr. 8vo. 6s.
- VICTORY. Cr. 8vo. 6s.
- A GIRL OF THE PEOPLE. Illustrated.
Fourth Edition. Cr. 8vo. 3s. 6d.
- HEPSY GIPSY. Illustrated. Cr. 8vo.
2s. 6d.
- THE HONOURABLE MISS: A STORY
OF AN OLD-FASHIONED TOWN. Illustrated.
Second Edition. Cr. 8vo. 3s. 6d.
- Mitford (Bertram). THE SIGN OF THE
SPIDER. Illustrated. *Seventh Edition.*
Cr. 8vo. 3s. 6d.
- Molesworth (Mrs.). THERED GRANGE.
Illustrated. *Second Edition.* Cr. 8vo.
3s. 6d.
- Montague (C. E.). A HIND LET
LOOSE. *Third Edition.* Cr. 8vo. 6s.
- Montgomery (K. L.). COLONEL KATE.
Second Edition. Cr. 8vo. 6s.
- Morrison (Arthur). TALES OF MEAN
STREETS. *Seventh Edition.* Cr. 8vo. 6s.
- A CHILD OF THE JAGO. *Fifth Edition.*
Cr. 8vo. 6s.
- THE HOLE IN THE WALL. *Fourth Ed.*
Cr. 8vo. 6s.
- DIVERS VANITIES. Cr. 8vo. 6s.
- Nesbit (E.), (Mrs. H. Bland). THE RED
HOUSE. Illustrated. *Fifth Edition.*
Cr. 8vo. 6s.
- Noble (Edward). LORDS OF THE SEA.
Third Edition. Cr. 8vo. 6s.
- Ollivant (Alfred). OWD BOB, THE
GREY DOG OF KENMUIR. With a
Frontispiece. *Eleventh Ed.* Cr. 8vo. 6s.
- Oppenheim (E. Phillips). MASTER OF
MEN. *Fourth Edition.* Cr. 8vo. 6s.
- Oxenham (John). A WEAVER OF
WEBS. Illustrated. *Fourth Ed.* Cr. 8vo. 6s.
- THE GATE OF THE DESERT. *Fourth*
Edition. Cr. 8vo. 6s.
- PROFIT AND LOSS. *Fourth Edition.*
Cr. 8vo. 6s.
- THE LONG ROAD. *Fourth Edition.* Cr.
8vo. 6s.
- THE SONG OF HYACINTH, AND
OTHER STORIES. *Second Edition.*
Cr. 8vo. 6s.
- MY LADY OF SHADOWS. *Fourth Ed.*
Cr. 8vo. 6s.
- Pain (Barry). THE EXILES OF FALOO.
Second Edition. Crown 8vo. 6s.
- Parker (Gilbert). PIERRE AND HIS
PEOPLE. *Sixth Edition.* Cr. 8vo. 6s.

MRS. FALCHION. *Fifth Edition. Cr. 8vo. 6s.*
 THE TRANSLATION OF A SAVAGE. *Fourth Edition. Cr. 8vo. 6s.*
 THE TRAIL OF THE SWORD. Illustrated. *Tenth Edition. Cr. 8vo. 6s.*
 WHEN VALMOND CAME TO PONTIAC: The Story of a Lost Napoleon. *Sixth Edition. Cr. 8vo. 6s.*
 AN ADVENTURER OF THE NORTH. The Last Adventures of 'Pretty Pierre.' *Fourth Edition. Cr. 8vo. 6s.*
 THE SEATS OF THE MIGHTY. Illustrated. *Seventeenth Edition. Cr. 8vo. 6s.*
 THE BATTLE OF THE STRONG: a Romance of Two Kingdoms. Illustrated. *Sixth Edition. Cr. 8vo. 6s.*
 THE POMP OF THE LAVIETTES. *Third Edition. Cr. 8vo. 3s. 6d.*
 NORTHERN LIGHTS. *Fourth Edition. Cr. 8vo. 6s.*
 Pasture (Mrs. Henry de la). THE TYRANT. *Fourth Edition. Cr. 8vo. 6s.*
 Patterson (J. E.). WATCHERS BY THE SHORE. *Third Edition. Cr. 8vo. 6s.*
 Pemberton (Max). THE FOOTSTEPS OF A THRONE. Illustrated. *Fourth Edition. Cr. 8vo. 6s.*
 ICROWN THEE KING. Illustrated. *Cr. 8vo. 6s.*
 LOVE THE HARVESTER: A STORY OF THE SHIRES. Illustrated. *Third Edition. Cr. 8vo. 3s. 6d.*
 THE MYSTERY OF THE GREEN HEART. *Third Edition. Cr. 8vo. 6s.*
 Phillpotts (Eden). LYING PROPHETS. *Third Edition. Cr. 8vo. 6s.*
 CHILDREN OF THE MIST. *Fifth Edition. Cr. 8vo. 6s.*
 THE HUMAN BOY. With a Frontispiece. *Seventh Edition. Cr. 8vo. 6s.*
 SONS OF THE MORNING. *Second Edition. Cr. 8vo. 6s.*
 THE RIVER. *Third Edition. Cr. 8vo. 6s.*
 THE AMERICAN PRISONER. *Fourth Edition. Cr. 8vo. 6s.*
 THE SECRET WOMAN. *Fourth Edition. Cr. 8vo. 6s.*
 KNOCK AT A VENTURE. *Third Edition. Cr. 8vo. 6s.*
 THE PORTREEVE. *Fourth Edition. Cr. 8vo. 6s.*
 THE POACHER'S WIFE. *Second Edition. Cr. 8vo. 6s.*
 THE STRIKING HOURS. *Second Edition. Cr. 8vo. 6s.*
 THE FOLK AFIELD. *Crown 8vo. 6s.*
 Pickthall (Marmaduke). SAID THE FISHERMAN. *Eighth Edition. Cr. 8vo. 6s.*
 'Q' (A. T. Quiller Couch). THE WHITE WOLF. *Second Edition. Cr. 8vo. 6s.*
 THE MAYOR OF TROY. *Fourth Edition. Cr. 8vo. 6s.*
 MERRY-GARDEN AND OTHER STORIES. *Cr. 8vo. 6s.*

MAJOR VIGOUREUX. *Third Edition. Cr. 8vo. 6s.*
 Querido (Israel). TOIL OF MEN. Translated by F. S. ARNOLD. *Cr. 8vo. 6s.*
 Rawson (Maud Stepney). THE ENCHANTED GARDEN. *Fourth Edition. Cr. 8vo. 6s.*
 THE EASY GO LUCKIES: OR, ONE WAY OF LIVING. *Second Edition. Cr. 8vo. 6s.*
 HAPPINESS. *Second Edition. Cr. 8vo. 6s.*
 Rhys (Grace). THE BRIDE. *Second Edition. Cr. 8vo. 6s.*
 Ridge (W. Pett). ERB. *Second Edition. Cr. 8vo. 6s.*
 A SON OF THE STATE. *Third Edition. Cr. 8vo. 3s. 6d.*
 A BREAKER OF LAWS. *Cr. 8vo. 3s. 6d.*
 MRS. GALER'S BUSINESS. Illustrated. *Second Edition. Cr. 8vo. 6s.*
 THE WICKHAMSES. *Fourth Edition. Cr. 8vo. 6s.*
 NAME OF GARLAND. *Third Edition. Cr. 8vo. 6s.*
 SPLENDID BROTHER. *Fourth Edition. Cr. 8vo. 6s.*
 Ritchie (Mrs. David G.). MAN AND THE CASSOCK. *Second Edition. Cr. 8vo. 6s.*
 Roberts (C. G. D.). THE HEART OF THE ANCIENT WOOD. *Cr. 8vo. 3s. 6d.*
 Robins (Elizabeth). THE CONVERT. *Third Edition. Cr. 8vo. 6s.*
 Rosenkrantz (Baron Pallo). THE MAGISTRATE'S OWN CASE. *Cr. 8vo. 6s.*
 Russell (W. Clark). MY DANISH SWEETHEART. Illustrated. *Fifth Edition. Cr. 8vo. 6s.*
 HIS ISLAND PRINCESS. Illustrated. *Second Edition. Cr. 8vo. 6s.*
 ABANDONED. *Second Edition. Cr. 8vo. 6s.*
 MASTER ROCKAFELLAR'S VOYAGE. Illustrated. *Fourth Edition. Cr. 8vo. 3s. 6d.*
 Sandys (Sydney). JACK CARSTAIRS OF THE POWER HOUSE. Illustrated. *Second Edition. Cr. 8vo. 6s.*
 Sergeant (Adeline). THE PASSION OF PAUL MARILLIER. *Cr. 8vo. 6s.*
 *Shakespear (Olivia). UNCLE HILARY. *Cr. 8vo. 6s.*
 Sidgwick (Mrs. Alfred). THE KINSMAN. Illustrated. *Third Edition. Cr. 8vo. 6s.*
 THE SEVERINS. *Fourth Edition. Cr. 8vo. 6s.*
 Stewart (Newton V.). A SON OF THE EMPEROR: BEING PASSAGES FROM THE LIFE OF ENZIO, KING OF SARDINIA AND CORSICA. *Cr. 8vo. 6s.*
 Swayne (Martin Lutrell). THE BISHOP AND THE LADY. *Second Edition. Cr. 8vo. 6s.*

- Thurston (E. Temple). *MIRAGE. Fourth Edition. Cr. 8vo. 6s.*
- Underhill (Evelyn). *THE COLUMN OF DUST. Cr. 8vo. 6s.*
- Vorst (Marie Van). *THE SENTIMENTAL ADVENTURES OF JIMMY BULSTRODE. Cr. 8vo. 6s.*
- IN AMBUSH. *Second Edition. Cr. 8vo. 6s.*
- Waineman (Paul). *THE WIFE OF NICHOLAS FLEMING. Cr. 8vo. 6s.*
- Watson (H. B. Marriott). *TWISTED EGLANTINE. Illustrated. Third Edition. Cr. 8vo. 6s.*
- THE HIGH TOBY. Third Edition. Cr. 8vo. 6s.*
- A MIDSUMMER DAY'S DREAM. Third Edition. Cr. 8vo. 6s.*
- THE CASTLE BY THE SEA. Third Edition. Cr. 8vo. 6s.*
- THE PRIVATEERS. Illustrated. Second Edition. Cr. 8vo. 6s.*
- A POPPY SHOW: BEING DIVERS AND DIVERSE TALES. Cr. 8vo. 6s.*
- THE FLOWER OF THE HEART. Third Edition. Cr. 8vo. 6s.*
- Webbing (Peggy). *THE STORY OF VIRGINIA PERFECT. Third Edition. Cr. 8vo. 6s.*
- **THE SPIRIT OF MIRTH. Cr. 8vo. 6s.*
- Wells (H. G.). *THE SEA LADY. Cr. 8vo. 6s. Also Medium 8vo. 6d.*
- Weyman (Stanley). *UNDER THE RED ROBE. Illustrated. Twenty-third Edition. Cr. 8vo. 6s.*
- Whitby (Beatrice). *THE RESULT OF AN ACCIDENT. Second Edition. Cr. 8vo. 6s.*
- White (Edmund). *THE HEART OF HINDUSTAN. Cr. 8vo. 6s.*
- White (Percy). *LOVE AND THE WISE MEN. Third Edition. Cr. 8vo. 6s.*
- Williamson (Mrs. C. N.). *THE ADVENTURE OF PRINCESS SYLVIA. Second Edition. Cr. 8vo. 6s.*
- THE CASTLE OF THE SHADOWS. Third Edition. Cr. 8vo. 6s.*
- Williamson (C. N. and A. M.). *THE LIGHTNING CONDUCTOR: The Strange Adventures of a Motor Car. Illustrated. Seventeenth Edition. Cr. 8vo. 6s. Also Cr. 8vo. 1s. net.*
- THE PRINCESS PASSES: A Romance of a Motor. Illustrated. Ninth Edition. Cr. 8vo. 6s.*
- MY FRIEND THE CHAUFFEUR. Illustrated. Tenth Edition. Cr. 8vo. 6s.*
- LADY BETTY ACROSS THE WATER. Eleventh Edition. Cr. 8vo. 6s.*
- THE CAR OF DESTINY AND ITS ERRAND IN SPAIN. Illustrated. Fourth Edition. Cr. 8vo. 6s.*
- THE BOTOR CHAPERON. Illustrated. Sixth Edition. Cr. 8vo. 6s.*
- SCARLET RUNNER. Illustrated. Third Edition. Cr. 8vo. 6s.*
- SET IN SILVER. Illustrated. Second Edition. Cr. 8vo. 6s.*
- LORD LOVELAND DISCOVERS AMERICA. Second Edition. Cr. 8vo. 6s.*
- Wyllarde (Dolf). *THE PATHWAY OF THE PIONEER (Nous Autres). Fourth Edition. Cr. 8vo. 6s.*

Books for Boys and Girls.

Illustrated. Crown 8vo. 3s. 6d.

- THE GETTING WELL OF DOROTHY. By Mrs. W. K. Clifford. Second Edition.*
- ONLY A GUARD-ROOM DOG. By Edith E. Cuthell.*
- MASTER ROCKAFELLAR'S VOYAGE. By W. Clark Russell. Fourth Edition.*
- SYD BELTON: Or, the Boy who would not go to Sea. By G. Manville Fenn. Second Edition.*
- THE RED GRANGE. By Mrs. Molesworth. Second Edition.*
- A GIRL OF THE PEOPLE. By L. T. Meade. Fourth Edition.*
- HEPSY GIPSY. By L. T. Meade. 2s. 6d.*
- THE HONOURABLE MISS. By L. T. Meade. Second Edition.*
- THERE WAS ONCE A PRINCE. By Mrs. M. E. Mann.*
- WHEN ARNOLD COMES HOME. By Mrs. M. E. Mann.*

The Novels of Alexandre Dumas.

Medium 8vo. Price 6d. Double Volumes, 1s.

ACTÉ.

THE ADVENTURES OF CAPTAIN PAMPHILE.
AMAURY.

THE BIRD OF FATE.

THE BLACK TULIP.

THE CASTLE OF EPPSTEIN.

CATHERINE BLUM.

CÉCILE.

THE CHATELET.

THE CHEVALIER D'HARMENTAL. (Double
volume.)

CHICOT THE JESTER.

THE COMTE DE MONTGOMERY.

CONSCIENCE.

THE CONVICT'S SON.

THE CORSICAN BROTHERS; and OTHO THE
ARCHER.

CROP-EARED JACQUOT.

DOM GORENFLOT.

THE FATAL COMBAT.

THE FENCING MASTER.

FERNANDE.

GABRIEL LAMBERT.

GEORGES.

THE GREAT MASSACRE.

HENRI DE NAVARRE.

HÉLÈNE DE CHAVERNY.

THE HOROSCOPE.

LOUISE DE LA VALLIÈRE. (Double volume.)

THE MAN IN THE IRON MASK. (Double
volume.)

MAÎTRE ADAM.

THE MOUTH OF HELL.

NANON. (Double volume.)

OLYMPIA.

PAULINE; PASCAL BRUNO; and BONTEKOE.

PÈRE LA RUINE.

THE PRINCE OF THIEVES.

THE REMINISCENCES OF ANTONY.

ROBIN HOOD.

SAMUEL GELB.

THE SNOWBALL AND THE SULTANETTA.

SYLVANDIRE.

THE TAKING OF CALAIS.

TALES OF THE SUPERNATURAL.

TALES OF STRANGE ADVENTURE.

TALES OF TERROR.

THE THREE MUSKETEERS. (Double volume.)

THE TRAGEDY OF NANTES.

TWENTY YEARS AFTER. (Double volume.)

THE WILD-DUCK SHOOTER.

THE WOLF-LEADER.

Methuen's Sixpenny Books.

*Medium 8vo.*Albanesi (E. Maria). LOVE AND
LOUISA.

I KNOW A MAIDEN.

Anstey (F.). A BAYARD OF BENGAL.

Austen (J.). PRIDE AND PREJUDICE.

Bagot (Richard). A ROMAN MYSTERY.

CASTING OF NETS.

DONNA DIANA.

Balfour (Andrew). BY STROKE OF
SWORD.

Baring-Gould (S.). FURZE BLOOM.

CHEAP JACK ZITA.

KITTY ALONE.

URITH.

THE BROOM SQUIRE.

IN THE ROAR OF THE SEA.

NOËMI.

A BOOK OF FAIRY TALES. Illustrated.

LITTLE TU'PENNY.

WINEFRED.

THE FROBISHERS.

THE QUEEN OF LOVE.

- ARMINELL.
 BLADYS OF THE STEWPONEY.
 Barr (Robert). JENNIE BAXTER.
 IN THE MIDST OF ALARMS.
 THE COUNTESS TEKLA.
 THE MUTABLE MANY.
 Benson (E. F.). DODO.
 THE VINTAGE.
 Brontë (Charlotte). SHIRLEY.
 Brownell (C. L.). THE HEART OF
 JAPAN.
 Burton (J. Bloundelle). ACROSS THE
 SALT SEAS.
 Caffyn (Mrs.). ANNE MAULEVERER.
 Capes (Bernard). THE LAKE OF
 WINE.
 Clifford (Mrs. W. K.). A FLASH OF
 SUMMER.
 MRS. KEITH'S CRIME.
 Corbett (Julian). A BUSINESS IN
 GREAT WATERS.
 Croker (Mrs. B. M.). ANGEL.
 A STATE SECRET.
 PEGGY OF THE BARTONS.
 JOHANNA.
 Dante (Alighieri). THE DIVINE
 COMEDY (Cary).
 Doyle (A. Conan). ROUND THE RED
 LAMP.
 Duncan (Sara Jeannette). A VOYAGE
 OF CONSOLATION.
 THOSE DELIGHTFUL AMERICANS.
 Elliot (George). THE MILL ON THE
 FLOSS.
 Findlater (Jane H.). THE GREEN
 GRAVES OF BALGOWRIE.
 Gallon (Tom). RICKERBY'S FOLLY.
 Gaskell (Mrs.). CRANFORD.
 MARY BARTON.
 NORTH AND SOUTH.
 Gerard (Dorothea). HOLY MATRI-
 MONY.
 THE CONQUEST OF LONDON.
 MADE OF MONEY.
 Gissing (G.). THE TOWN TRAVELLER.
 THE CROWN OF LIFE.
 Glanville (Ernest). THE INCA'S
 TREASURE.
 THE KLOOF BRIDE.
 Gleig (Charles). BUNTER'S CRUISE.
 Grimm (The Brothers). GRIMM'S
 FAIRY TALES.
 Hope (Anthony). A MAN OF MARK.
 A CHANGE OF AIR.
 THE CHRONICLES OF COUNT
 ANTONIO.
 PHROSO.
 THE DOLLY DIALOGUES.
 Hornung (E. W.). DEAD MEN TELL
 NO TALES.
 Ingraham (J. H.). THE THRONE OF
 DAVID.
 Le Queux (W.). THE HUNCHBACK
 OF WESTMINSTER.
 Levett-Yeats (S. K.). THE TRAITOR'S
 WAY.
 ORRAIN.
 Linton (E. Lynn). THE TRUE HIS-
 TORY OF JOSHUA DAVIDSON.
 Lyall (Edna). DERRICK VAUGHAN.
 Malet (Lucas). THE CARISSIMA.
 A COUNSEL OF PERFECTION.
 Mann (Mrs. M. E.). MRS. PETER
 HOWARD.
 A LOST ESTATE.
 THE CEDAR STAR.
 ONE ANOTHER'S BURDENS.
 THE PATTEN EXPERIMENT.
 A WINTER'S TALE.
 Marchmont (A. W.). MISER HOAD-
 LEY'S SECRET.
 A MOMENT'S ERROR.
 Marryat (Captain). PETER SIMPLE.
 JACOB FAITHFUL.
 March (Richard). A METAMORPHOSIS.
 THE TWICKENHAM PEERAGE.
 THE GODDESS.
 THE JOSS.
 Mason (A. E. W.). CLEMENTINA.
 Mathers (Helen). HONEY.
 GRIFF OF GRIFFITHSCOURT.
 SAM'S SWEETHEART.
 THE FERRYMAN.
 Meade (Mrs. L. T.). DRIFT.
 Miller (Esther). LIVING LIES.
 Mitford (Bertram). THE SIGN OF THE
 SPIDER.
 Montresor (F. F.). THE ALIEN.

Morrison (Arthur). THE HOLE IN THE WALL.

Nesbitt (E.). THE RED HOUSE.

Norris (W. E.). HIS GRACE.
GILES INGILBY.
THE CREDIT OF THE COUNTY.
LORD LEONARD THE LUCKLESS.
MATTHEW AUSTEN.
CLARISSA FURIOSA.

Oliphant (Mrs.). THE LADY'S WALK.
SIR ROBERT'S FORTUNE.
THE PRODIGALS.
THE TWO MARYS.

Oppenheim (E. P.). MASTER OF MEN.

Parker (Gilbert). THE POMP OF THE LAVIETTES.
WHEN VALMOND CAME TO PONTIAC.
THE TRAIL OF THE SWORD.

Pemberton (Max). THE FOOTSTEPS OF A THRONE.
I CROWN THEE KING.

Phillipotts (Eden). THE HUMAN BOY.
CHILDREN OF THE MIST.
THE POACHER'S WIFE.
THE RIVER.

'Q' (A. T. Quiller Couch). THE WHITE WOLF.

Ridge (W. Pett). A SON OF THE STATE.
LOST PROPERTY.
GEORGE and THE GENERAL.

ERB.

Russell (W. Clark). ABANDONED.
A MARRIAGE AT SEA.
MY DANISH SWEETHEART.
HIS ISLAND PRINCESS.

Sergeant (Adeline). THE MASTER OF BEECHWOOD.
BALBARA'S MONEY.
THE YELLOW DIAMOND.
THE LOVE THAT OVERCAME.

Sldgwick (Mrs. Alfred). THE KINS-MAN.

Surtees (R. S.). HANDLEY CROSS.
MR. SPONGE'S SPORTING TOUR.
ASK MAMMA.

Walford (Mrs. L. B.). MR. SMITH.
COUSINS.
THE BABY'S GRANDMOTHER.
TROUBLESOME DAUGHTERS.

Wallace (General Lew). BEN-HUR.
THE FAIR GOD.

Watson (H. B. Marlott). THE ADVENTURERS.
*CAPTAIN FORTUNE.

Weekes (A. B.). PRISONERS OF WAR.

Wells (H. G.). THE SEA LADY.

White (Percy). A PASSIONATE PILGRIM.

PRINTED BY
WILLIAM CLOWES AND SONS, LIMITED,
LONDON AND BECCLES.

